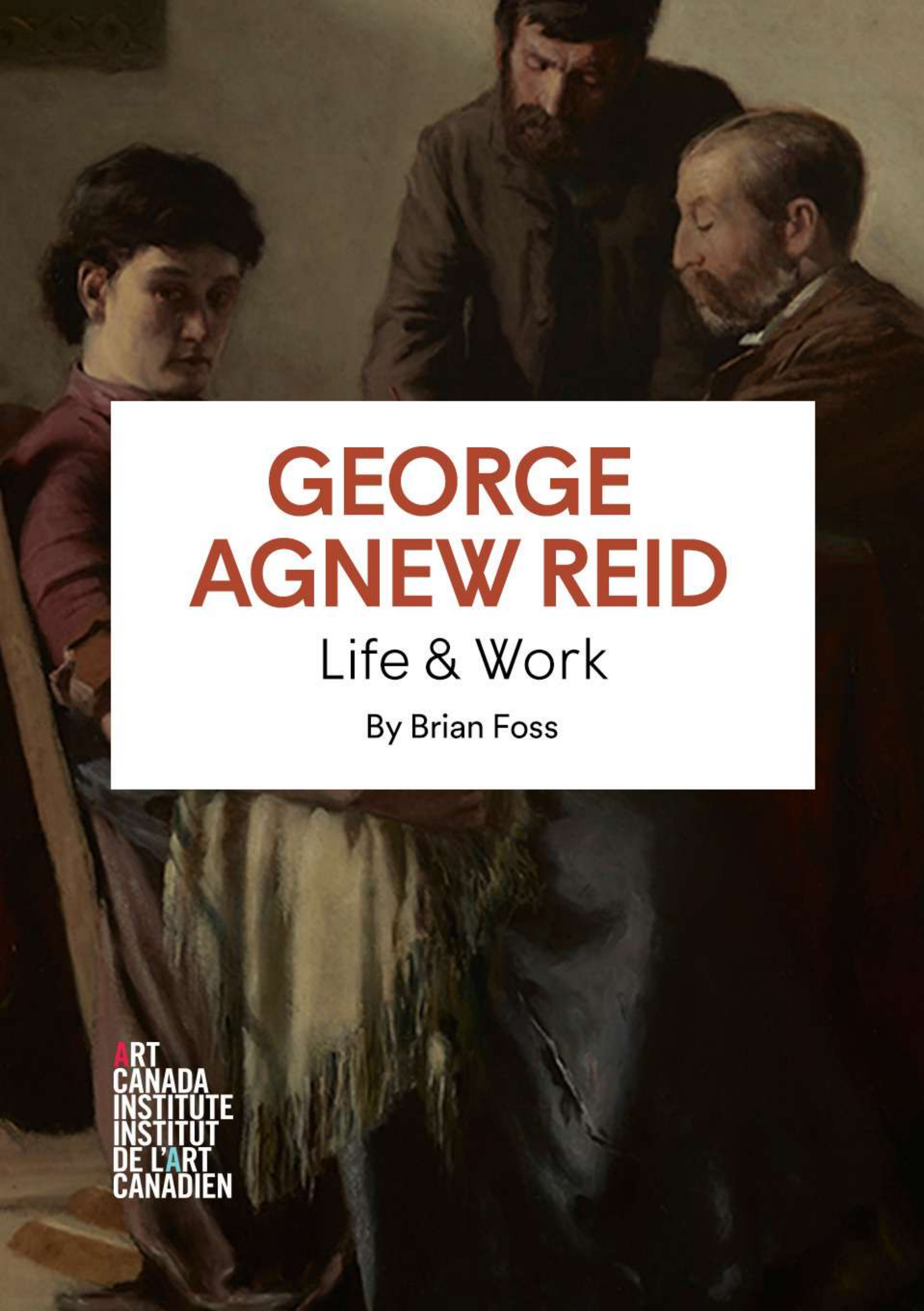




GEORGE AGNEW REID

Life & Work

By Brian Foss

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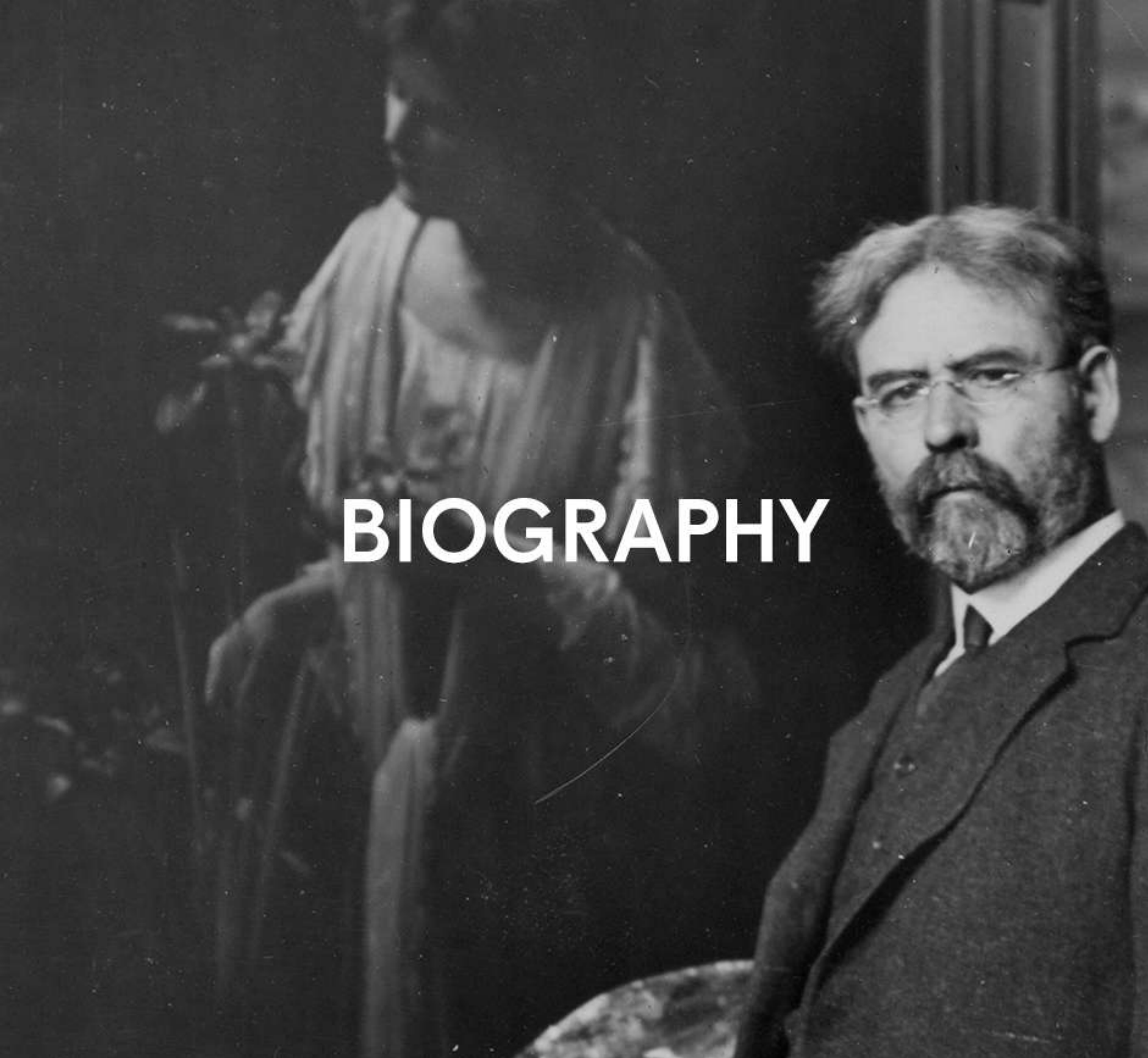
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BIOGRAPHY

George Agnew Reid (1860–1947) was one of Canada's most energetic and recognized artists of the late nineteenth and early twentieth centuries. Born into a farming family in rural Ontario, he studied art in Toronto, Philadelphia, and Paris, and began his career as a much-admired painter of genre scenes. He was a regular participant in provincial, national, and international exhibitions, a prolific though untrained architect, an influential teacher in Toronto and New York State for more than four decades, an activist president of both the Ontario Society of Artists and the Royal Canadian Academy of Arts, and a tireless promoter of the importance of beauty and good design in

daily life. Few figures of his generation made a more profound and wide-ranging impact on Canadian art, artists, and art institutions.

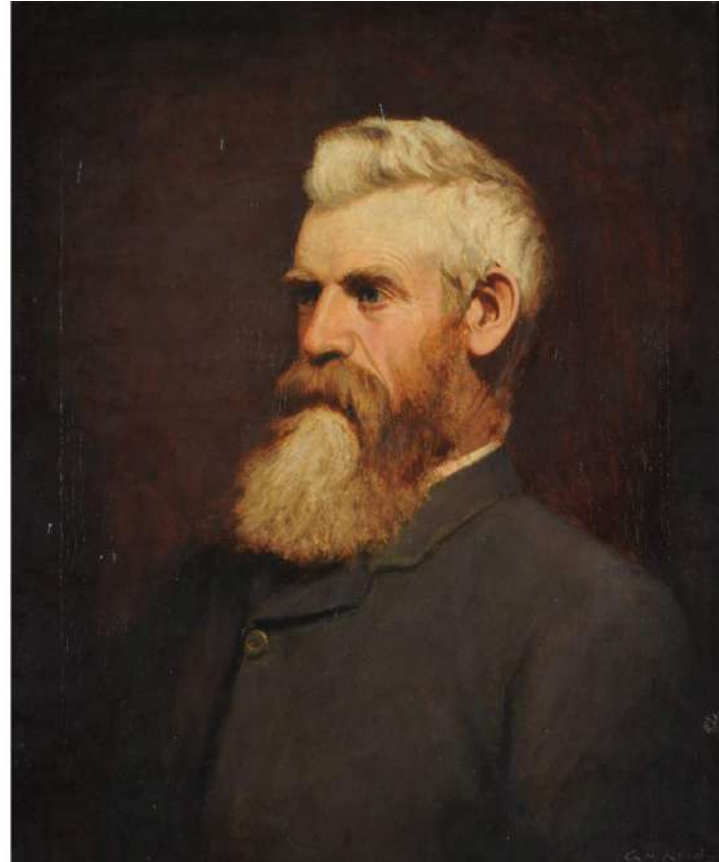
YOUTH & TRAINING IN ONTARIO

George Agnew Reid, the third of nine children of Eliza and Adam Reid, was born on July 25, 1860, in a log cabin in the small rural Ontario community of Wingham in East Wawanosh Township, Huron County. Located on the traditional territory of the Anishinabewaki, Odawa, and Mississauga Peoples, the site was surveyed six years before Reid's birth and was reached by the Wellington, Grey and Bruce Railway in 1872. At the time of Reid's birth, Canada was a British colony known as the Province of Canada, formed from the union of Upper Canada (Ontario) and Lower Canada (Quebec). Seven years later, the British North America Act united Ontario, Quebec, Nova Scotia, and New Brunswick as the Dominion of Canada, with a population of 3.4 million people, primarily of British and French extraction. By the time of Reid's death, in 1947, the country had progressed from a colonial appendage of Great Britain to a self-governing nation of nine provinces and two territories, more economically linked to the United States than to Britain and with an ethnically diverse population in excess of 12 million people.



LEFT: George Agnew Reid, *Page 110 of Scrapbook Volume 1 (detail): Reid as a student at the Philadelphia Academy of the Fine Arts, 1884*, George Reid fonds, Edward P. Taylor Library and Archives, Art Gallery of Ontario, Toronto. RIGHT: George Agnew Reid, *Page 1 of Scrapbook Volume 1 (detail): Memory sketch of log cabin where G.A. Reid lived till he was 16, late 1800s*, George Reid fonds, Edward P. Taylor Library and Archives, Art Gallery of Ontario, Toronto.

Reid's mother, Eliza Jane Agnew (1837-1877), was born in Sligo, Ireland, and immigrated with her family to Canada in 1849. Her father worked as a gardener in Kingston before homesteading on a farm near Goderich. Adam Reid (1827-1914) was also born in Sligo and immigrated to Ontario at the age of twenty-four. Adam journeyed first from Weston to Stratford, then to Goderich, and finally by ox cart to East Wawanosh Township, where he established a farm he named The Homestead.



LEFT: George Agnew Reid, *Mrs. Adam Reid*, 1886, oil on canvas, 61 x 50.8 cm, Museum London. RIGHT: George Agnew Reid, *Adam Reid*, 1886, oil on canvas, 61 x 50.8 cm, Museum London.

As a child, Reid's interest in art was stimulated by the family's collection of illustrated books and magazines and encouraged by his first schoolteacher, by his grandfather John Reid, and by Jamie Young, an itinerant bookseller who supplied him with volumes about art. When Reid was fifteen, Young also gave him a watercolour kit. As Reid recalled, however, his announcement, at the age of eleven, that he intended to become an artist annoyed his father. "Making pictures," decreed Adam Reid, "is a girl's work. Not any kind of occupation for a robust man. The men who came to Canada, men like your grandfather Agnew, were pioneers. They worked hard to make farms, and it is up to the boys of this generation who don't have such hardships to bear to cultivate that land, not just sit at home doing drawing and colouring."¹

Hoping to redirect his son's visual interests into the useful field of architecture, Adam Reid charged the boy with drawing up plans for a new family home. Based on the quality of the resulting work, he apprenticed seventeen-year-old George to a local architect, J.B. Proctor. That agreement collapsed the following year, when Proctor went bankrupt. This early experience as an architectural draftsman would prove fruitful to Reid in later life but, at the time, the end of the apprenticeship allowed him to move to Toronto to attend the Ontario School of Art (now OCAD University).

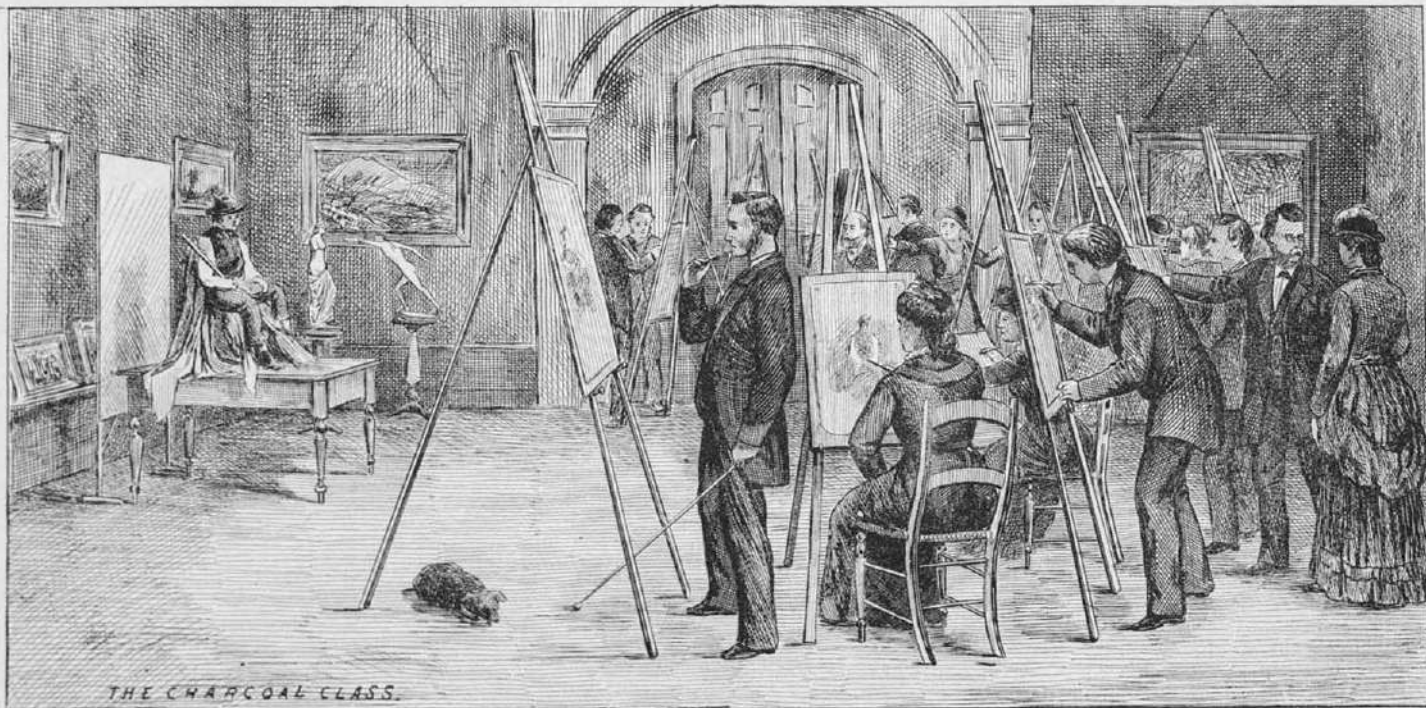
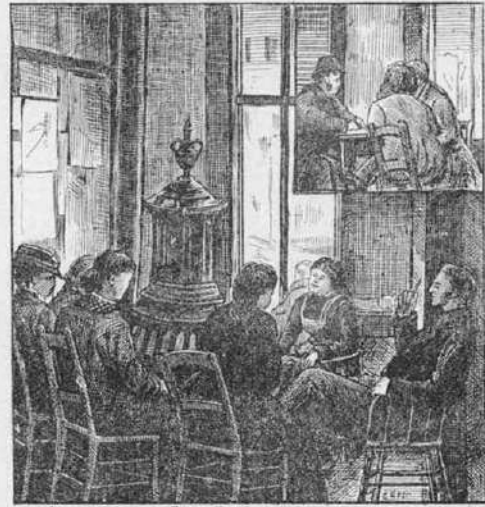
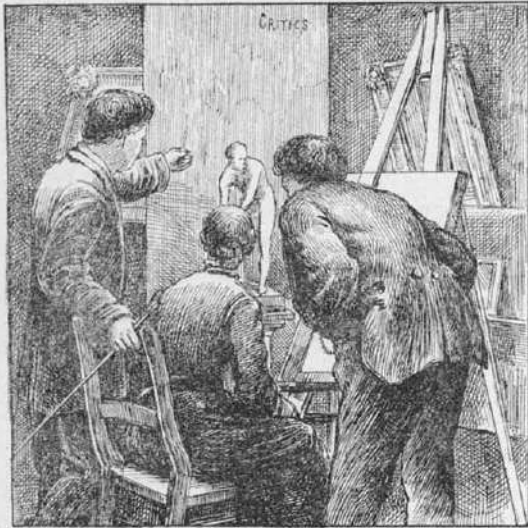


William Nicoll Cresswell, *Landscape with Sheep*, 1876, oil on canvas, 62.9 x 90.8 cm, Art Gallery of Ontario, Toronto.

At that point, Reid's only direct exposure to professional painting had been the work of William Cresswell (1818-1888), an English-born landscape and marine painter, whom Reid and a friend had visited once in Seaforth, south of Wingham. Reid recalled that Cresswell was "gruff and kind," but that he "tried to discourage us from becoming Artists, saying it was a 'dam [sic] bad trade.'" ²

Cresswell was right. The professional art scene in Canada was in its infancy. Private patronage networks were small, and although the Catholic Church was an active commissioner of religious art in Quebec, institutional patronage was little developed elsewhere. Art galleries and artist societies were few. The Art Association of Montreal (now the Montreal Museum of Fine Arts) was founded in 1860, the year of Reid's birth, and both the Royal Canadian Academy of Arts (RCA) and the National Gallery of Canada were formed in 1880. In Toronto, the Ontario School of Art was established in 1876, a mere two years before Reid began studying there, by the Ontario Society of Artists (OSA). The society itself had been created just four years earlier, and its new school fulfilled one of its four founding goals (the others were to foster original art, hold annual exhibitions, and create a museum and art library). Two earlier attempts in Toronto to found artist societies were short-lived,³ so the OSA served an important purpose. Beginning in 1873, for example, it rented the first of several spaces for the display of work by its members. These exhibitions were crucial for Reid, as there was otherwise little significant art being shown in Toronto public venues.

A lack of money forced Reid to enrol only in the evening classes at the Ontario School of Art during the autumn session of 1878. He found work at a machine shop in the winter semester of 1879, but the job consumed ten hours each day, restricting him again to evening classes. He was finally able to enrol full-time in the autumn of 1879. His teachers included Henri Perré (c.1824/1825-1890), John Arthur Fraser (1838-1898), Marmaduke Matthews (1837-1913), and Charlotte Schreiber (1834-1922). But it was Robert Harris (1849-1919) who made the greatest impression.



SKETCHES BY THE PUPILS OF THE ONTARIO SCHOOL OF ART.

Artist unknown, "Sketches by the Pupils of the Ontario School of Art," *Canadian Illustrated News* 21, no. 20 (May 15, 1880), page 309, Library and Archives Canada, Ottawa.

Harris was hired in 1879 to teach the antique class, where students drew copies of plaster casts of classical sculptures. He would soon become Canada's most prolific and sought-after portraitist, and he would serve as president of the RCA

from 1893 to 1906. Reid quickly proved to be a talented student. During the 1880 winter semester, the technical skills evident in his copy of a Harris painting so impressed Schreiber and Harris that it earned him a full-year certificate in oil painting, even though he had enrolled in Schreiber's oil painting course halfway through the school year.



LEFT: Charlotte Schreiber, *Don't Be Afraid*, c.1878, oil on canvas, 81.9 x 109.2 cm, private collection, Westmount, Quebec. RIGHT: Robert Harris, *Portrait of Bessie in Her Wedding Gown*, 1885, oil on canvas, 124 x 99.5 cm, Confederation Centre Art Gallery, Charlottetown.

For most of the next two years, Reid was back in Huron County, earning money by painting portraits in Wingham and the neighbouring town of Kincardine. He did not return to art school until the last two months of the 1882 winter semester. By then, he was eager to pursue studies in drawing and painting from the live model, but such training was not part of the school's curriculum. The only Canadian options were classes subsidized by the RCA, but registration in these was limited to members of the RCA or the OSA. That meant Reid's next step was to pursue advanced study outside of Canada.

PHILADELPHIA AND EUROPE

In 1882, Reid enrolled at the Pennsylvania Academy of the Fine Arts (PAFA) in Philadelphia, the oldest and one of the most respected art schools and museums in North America.⁴

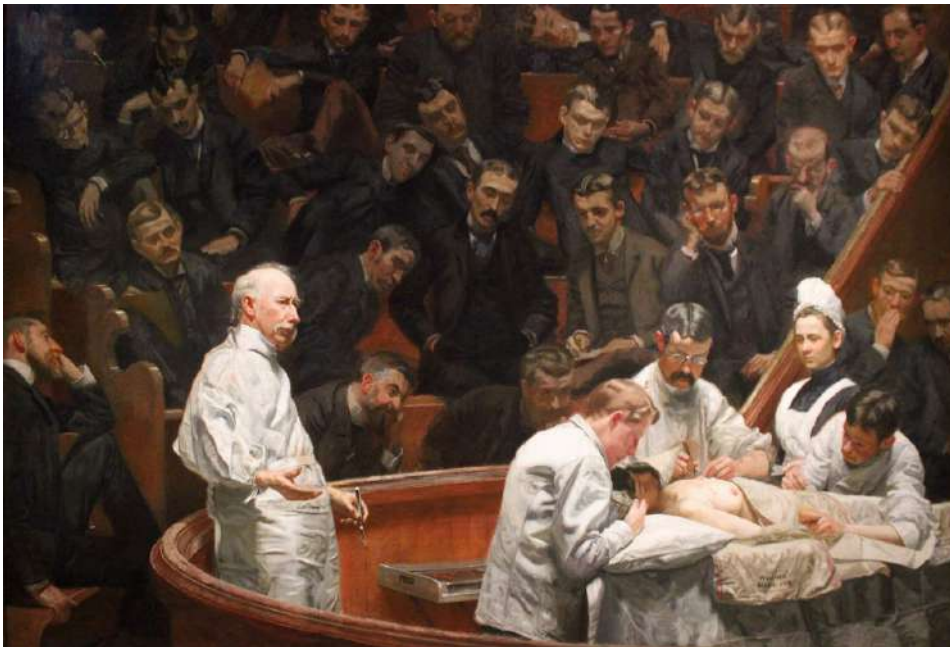
Financial reasons may have played a part in his decision not to follow the example set by Robert Harris and other artists who chose to study in Europe. But Reid later noted that his main motivation for choosing PAFA was a journal article that discussed the school's thorough and innovative curriculum and described the academy's Thomas Eakins (1844–1916) as a "radical" teacher.⁵



Thomas Eakins, *Photographs of a Standing Male Nude Model ("Joseph Smith")*, c.1883, albumen prints from glass negatives, 8.2 x 2.9 cm; matted: 35.6 x 45.7 cm, Cleveland Museum of Art.

Eakins was an outstandingly important figure painter and portraitist whose reputation as a radical lay in his emphasis on anatomical knowledge: a belief that led him to use photographs—including nude photographs of himself and his students—as integral elements in his teaching. He was fired from PAFA in 1886 for posing nude male models in women's life-drawing classes.

Reid took classes at PAFA until April 1884. As was usual with new students, he was first put into the antique class to determine his level of skill. Eakins, however, was wary of students spending too much time in that class, as he felt it discouraged individual development and fostered an idealizing approach in keeping with the exemplary bodies represented by the casts. Reid was quickly promoted to classes in perspective, painting from life, sculptural modelling, and anatomy.



LEFT: Thomas Eakins, *The Agnew Clinic*, 1889, oil canvas, 214 x 300 cm, Penn Art Collection, University of Pennsylvania, Philadelphia.
RIGHT: Thomas Eakins, *Professionals at Rehearsal*, 1883, oil on canvas, 40.6 x 30.5 cm, Philadelphia Museum of Art.

Uniquely among North American art schools of the day, PAFA offered anatomy lessons that went beyond lectures to feature animal and human dissection. Eakins also encouraged painting students to make clay models of the bodies they planned to paint so that they could literally feel their three-dimensional tactility. (Reid evidently continued to make such models in later years, but none are known to have survived.) PAFA students were also urged to attend surgical lecture-demonstrations at the medical clinics of Dr. Samuel David Gross at Jefferson Medical College and Dr. David Hayes Agnew (no relation to Reid) at the University of Pennsylvania. Gross's teaching clinic had already been commemorated in a major painting by Eakins in 1875, and Agnew's would follow in 1889. Reid attracted Eakins's attention enough to be made an anatomy demonstrator (1883-84), a (bashful) subject for nude photographs that Eakins made of several models and students, and the sitter for the guitarist in Eakins's *Professionals at Rehearsal*, 1883.⁶



Charles Truscott, *The Cast Hall of the Pennsylvania Academy of the Fine Arts*, c.1890, albumen print, 15.2 x 20.3 cm, Pennsylvania Academy of the Fine Arts Archives, Philadelphia.

The anatomy lectures at the Pennsylvania Academy were coeducational, as were the costume classes and outdoor sketching trips. It was presumably in those settings that Reid met fellow student Mary Hiester (1854–1921), an American woman six years his senior with a particular interest in still life and landscape painting. Hiester had honed her talent at the Pennsylvania School of Design for Women (1881–83) and was teaching art at a girls' school and studying part-time at PAFA under Eakins and Thomas Anshutz (1851–1912) when she met Reid.⁷

The pair married in May 1885 in Hiester's hometown of Reading, Pennsylvania, and almost immediately left for a prolonged European honeymoon. This was the first of six trips Reid would make to Europe—the others took place in 1888 to 1889, 1896, 1902, 1910, and 1924. He and his bride visited museums and architectural highlights in England, France, Spain, and Italy. They had planned to spend several weeks in Madrid to study the work of Diego Velázquez (1599–1660) at the Prado Museum, but a cholera epidemic postponed that visit until 1896.

In the autumn of 1885, the couple settled into a two-room space on Adelaide Street in downtown Toronto. Reid had already attracted the interest of James Spooner,⁸ one of the city's more active art dealers. In addition, he soon began giving free lessons to the teenaged Frederick Challener (1869–1959), who became a lifelong friend and colleague. Over the next few years, those classes expanded to include instruction in perspective, the antique, and painting from

life for more than a dozen other students, and by the early 1890s, they also included *plein air* classes.

In 1886, the Reids moved to roomier quarters at 31 King Street East because they needed more space to accommodate their students. At the same time, Reid painted *The Call to Dinner*, 1886–87. This, the second of several large canvases that drew on his memories of growing up in rural Ontario, shows his sister Susan summoning field workers for a meal, and it launched Reid's reputation as a painter of genre scenes: casual views of daily life.

Two years later, in 1888, he was elected an associate academician of the Royal Canadian Academy of Arts (RCA), becoming a full academician in 1890. Reid was a loyal member of the RCA, contributing work, usually multiple entries, to all its annual exhibitions from 1885 until 1937, and also serving as the academy's president from 1906 to 1909.



LEFT: George Agnew Reid, *Portrait of Mary Hiester Reid*, 1885, oil on canvas, 76.7 x 64.3 cm, National Gallery of Canada, Ottawa. RIGHT: George Agnew Reid's life class, 1886–87, photograph by J. Fraser Bryce.



PARIS 1888–89

In May 1888, George and Mary Hiester Reid held a joint exhibition of 113 paintings and drawings at the galleries of art dealer Oliver, Coate & Co. The ensuing sale included several of his landscapes, figure studies, genre paintings, depictions from his 1885 visit to Italy and Spain, a canvas of Toronto's harbour (purchased by Toronto *Evening Telegram* publisher John Ross Robertson and now in the collection of the Toronto Public Library), and another canvas, *Drawing Lots*, 1888–1902, that showed boys at play and was the highest-priced item in the show, at \$145. Also included, though not for sale, was Reid's *The Call to Dinner*, 1886–87, loaned by Dr. J.F.W. Ross of Toronto. The exhibition was successful enough to finance a sixteen-month stay in Europe. Most of the trip was spent in Paris, where the Reids met the expatriate Canadian artist Paul Peel (1860–1892). On Peel's recommendation, the couple lived at 65 boulevard Arago, an urban artists' colony where well-lit two-storey apartment-studios faced a shared courtyard, combining privacy with a sense of community.



George Agnew Reid, *Toronto Bay*, 1886-87, oil on painting, 55.6 x 138.5 cm, Baldwin Collection of Canadiana, Toronto Public Library.

Peel disparaged Reid's original intention of enrolling in the Académie Julian, an inexpensive private school that was popular with international art students. It welcomed both men and women, albeit in separate studios because of social anxiety about men and women working side by side to draw and paint nude models, especially male models. Instead, Peel recommended that Reid join him as a student in the atelier of the portraitist and muralist Jean-Joseph Benjamin-Constant (1845-1902). In October 1888, Reid began frequenting the Académie Julian, but only after Benjamin-Constant was hired there to replace a recently deceased instructor.



LEFT: Paul Peel, *Mother Love*, 1888, oil on canvas, 148.5 x 119.6 cm, National Gallery of Canada, Ottawa. RIGHT: George Agnew Reid, *Blowing Bubbles*, 1889, oil on canvas, 107.3 x 74.9 cm, private collection.

Full details about Reid's time at the Académie Julian are unknown because his student records have been lost,⁹ but what made Benjamin-Constant particularly attractive to him was the French artist's advocacy of the same direct painting technique (using a loaded paintbrush rather than preliminary drawings to block in areas of form, colour, and light) to which Reid had been introduced at the Pennsylvania Academy of the Fine Arts. The Reids also took costume and life classes at another private school, the Académie Colarossi, which, like the Académie Julian and the state-supervised École des Beaux-Arts, emphasized figure painting.

But an even more consequential event of Reid's 1888-89 European sojourn happened outside the classroom. In 1871, Paris's city hall, the Hôtel de Ville, was destroyed during the Paris Commune, which had briefly governed the city during the chaotic weeks following the defeat of the French army in the Franco-Prussian War of 1870-71. By the time the Reids had arrived in the city, the twenty-year reconstruction of the Hôtel de Ville was nearly complete, and the Ministry of Fine Arts had engaged more than ninety artists to decorate the building's interior with a monumental series of murals showing scenes from Parisian life and history. The project aroused intense interest, and Reid was enthralled by how mural painting functioned socially by reaching large audiences, filling their daily lives with beauty in public spaces, and inculcating an interest in social issues and historical themes. Indeed, for the rest of his life he kept a newspaper clipping announcing the Hôtel de Ville competition.¹⁰

Inspired by the murals he saw in Paris, Reid brought this knowledge with him back to Canada, embarking on a three-year investigation of the medium: an investigation that would change the course of his career. Like many artists and critics, he was especially impressed by the work of Pierre Puvis de Chavannes (1824-1898), the best known of the

contemporary French muralists, and someone whose work Reid may have been familiar with even before visiting Paris, through articles published in Montreal's *Arcadia* magazine by Philip Leslie Hale, the journal's Paris correspondent.¹¹

Puvis had previously completed much-lauded mural cycles in the Church of Sainte-Geneviève (now the Panthéon), and his murals at the Sorbonne were unveiled in 1889, while Reid was still in Paris. "Of the living painters," Reid wrote in an article published nine years later, "Puvis de Chavannes is regarded by the French as their great decorator, and by a large part of the world as the prophet of modern decoration."¹²



LEFT: Paris Town Hall, after the 1871 great fire of the Commune, 1872, photograph by Charles Marville. RIGHT: Pierre Puvis de Chavannes, *Winter*, sketch for the Paris City Hall (*L'Hiver, esquisse pour l'Hôtel de Ville de Paris*), 1889-92, oil on canvas, 53.5 x 85.5 cm, Petit Palais, Fine Arts Museum of Paris.

GENRE PAINTING

Despite Reid's newfound interest in murals, he also used his time in Paris to continue pursuing genre painting. By far the largest, most intricate, and most successful of the results is *Logging*, 1888, which he based on a Paris lumberyard. Reid included several posed models suggestive of pioneers clearing land by uprooting and burning trees. But the trees in the Paris lumberyard were not intended for burning,¹³ so Reid's addition of a smoky atmosphere downplayed *Logging's* Parisian origins in favour of Canadian settler life: a theme he had already exploited in *The Call to Dinner*, 1886-87, and one that by the 1880s was grounded in nostalgia rather than contemporary practice.



George Agnew Reid, *Logging*, 1888, oil on canvas, 107.4 x 194 x 2.3 cm, National Gallery of Canada, Ottawa.

Reid ramped up this exploration of rural genre subjects soon after he and his wife returned from Europe in November 1889 and rented an apartment on the top floor of the Toronto Arcade, which had opened five years earlier and was located on the east side of Yonge Street between Richmond and Adelaide Streets. Essentially Toronto's first shopping centre, the arcade provided affordable downtown retail space for small businesses, with thirty-two shops on the ground floor, twenty more businesses on the second, and miscellaneous offices as well as artist studios on the third. Toronto city directories of the time indicate that over the next several years, the Reids occupied one or two rooms on the third (top) floor.¹⁴ But these rooms were too small to serve as living space and studios for two artists, so Reid built himself a studio in the building's unused central tower, which also had the benefit of a half-moon window.



LEFT: Interior view of the Yonge Street Arcade (Yonge Street, east side, opposite Temperance Street), Toronto, 1885, photographer unknown. RIGHT: George Agnew Reid, *Page 187 of Scrapbook Volume 1 (detail): Reid's studio in the Arcade Building, Yonge Street, Toronto, 1895-99*, George Reid fonds, Edward P. Taylor Library and Archives, Art Gallery of Ontario, Toronto.

He divided the studio into two levels and constructed three stages that he rigged out as the settings for the three large, multi-figure genre canvases that he would paint concurrently over the next few months: *The Story*, *Mortgaging the Homestead*, and *The Other Side of the Question* (all 1890). All three works capitalized on the success of *The Call to Dinner* by portraying scenes of life in rural Ontario. Almost all of Reid's genre pictures are autobiographical, drawing on events from his boyhood: a happy event in *The Story* and a stressful one in *Mortgaging the Homestead*. Moreover, they struck an emotional chord in receptive audiences that had their own family memories of rural pioneer life, or that longed for a past that seemed simpler than contemporary urban life.



George Agnew Reid, *The Other Side of the Question*, 1890, oil on canvas, 104 x 132.5 cm, Art Gallery of Ontario, Toronto.

By this time, Reid had exhibited his work internationally at the Colonial and Indian Exhibition (London, 1886) and the Pennsylvania Academy of the Fine Arts's annual exhibitions (1884, 1887), as well as at the Paris Salon (1889), where he showed two canvases, one of which—*Dreaming*, 1889—used Mary Hiester Reid as the model. *The Story*, *Mortgaging the Homestead*, and *The Other Side of the Question* confirmed his status as a serious figure on the Canadian art scene. *The Story* was included in the 1890 Paris Salon (Reid would show there again in 1891, 1892, and 1894), and *Mortgaging the Homestead* was accepted by the Royal Canadian Academy of Arts as his diploma picture when he was promoted to full academicien status in 1890.



LEFT: George Agnew Reid, *Dreaming*, 1889, oil on canvas, 166.5 x 124.4 cm, National Gallery of Canada, Ottawa. RIGHT: Mary Hiester Reid, *Portrait of George Agnew Reid*, 1895, oil on canvas, 39.2 x 29 cm, private collection.

MURALS FOR CANADA

In the late 1880s and early 1890s, while Reid was establishing himself as a leading painter of genre scenes, he was also digesting what he had learned in Paris from the murals of Pierre Puvis de Chavannes and others. The French artists' cultivation of informed citizenship through the depiction of local and national history and daily life, especially in civic venues such as the Hôtel de Ville, appealed to Reid's impulse to link art and social issues. This connection was on display not only in canvases such as *Mortgaging the Homestead*, 1890, but also in Reid's burgeoning interest in the Arts and Crafts movement's commitment to the visual and applied arts as tools for personal and social improvement through public and private access to beauty and good design. Reid absorbed Arts and Crafts ideals through multiple channels: his European travels, his friendships with like-minded colleagues and supporters in Canada, and his access to magazines and other publications that fuelled the popularity of the Arts and Crafts movement in the years around the turn of the twentieth century.



The Drawing Room at Standen House in West Sussex, England, featuring Arts and Crafts furnishings by Morris & Co, photograph by James Dobson / National Trust Images.

The Arts and Crafts influence on Reid would ultimately manifest itself in his work as an architect and a designer of the applied arts. More immediately, however, it informed his newfound commitment to mural painting. Much of Canadian mural production was in churches, especially in Quebec, where there were important cycles by such figures as Napoléon Bourassa (1827-1916), Ozias Leduc (1864-1955), and Charles Huot (1855-1930). There were, however, almost no major secular public murals like the ones Reid had admired in Paris.¹⁵ His friend Gustav Hahn (1866-1962) had, in 1892, painted decorative allegorical figures, maple leaves, and vine scrolls in the chamber of the Legislative Assembly of Ontario, but this work was a pale shadow of the extravagant use of murals that Reid had seen in Europe.

To address this shortfall, Reid played the dominant role in co-founding with six other artists—Frederick Challener, William Cruikshank (1848/49–1922), Harriet Ford (1859–1938), [Edmund] Wyly Grier (1862–1957), Sydney Strickland Tully (1860–1911), and Curtis Williamson (1867–1934)—the Toronto-based Society of Mural Decorators in February 1894. With Reid as its spokesperson, the society proposed to paint a frieze on the theme of the history of transportation in the waiting room of Union Station in late 1894. The scheme came to naught for financial reasons.



LEFT: Ozias Leduc, *The Assumption (of the Virgin)* (*L'Assomption [de la Vierge]*), 1899, oil on marouflage canvas, 468 x 226 cm, Church of the Parish of Saint-Hilaire, Quebec.
RIGHT: George Agnew Reid, *Page 200 of Scrapbook 1 (detail): Municipal Buildings, "Industry" (William Cruikshank), "Intelligence" (George Reid), "Integrity" (Wyly Grier)*, 1895, George Reid fonds, Edward P. Taylor Library and Archives, Art Gallery of Ontario, Toronto.

The society then turned its attention to Toronto's Municipal Buildings (now Old City Hall), on which construction had begun in 1889. The strikingly expansive plan was for murals, on the theme of the progress of art and industry in Ontario from pioneer days to the 1890s, to be painted in the entrance hall and the council chamber. Unfortunately, the still-uncompleted building (inaugurated in 1899) was already over budget, and the municipal government declined the society's proposal.

Reid refused to give up. In 1897, he took the Society of Mural Decorators' plan to the newly formed Toronto Guild of Civic Art. Whereas the society consisted solely of artists, the guild—an organization that had no formal connection with any artist group—comprised six artists and twelve well-connected laymen, including the University of Toronto professor James Mavor, the lawyer and politician George William Allan, the businessman and politician E.B. Osler, and as president, the banker and arts patron Byron (from 1910 Sir Edmund) Walker. The influence of these figures would feature prominently in Reid's later life and undertakings. The guild strongly supported the society's proposal, but to no avail.

Reid's next move was to offer to paint two murals, without charge and under the supervision of the guild, in the Municipal Buildings's entrance hall, in the hope that city councillors would reverse their original ruling once they had seen the results. "As I am largely responsible for the movement [of the city hall proposal]," Reid told a journalist, "and have given considerable time to the development of it, I am unwilling that it should fail for want of energy and sacrifice."¹⁶ At the same time, he published articles comparing the lamentable state of mural painting in Canada with recent large-scale American projects at the 1893 World's Columbian Exposition in Chicago, the Boston Public Library, and the new Library of Congress in Washington, D.C.¹⁷



George Agnew Reid, *Page 250 of Scrapbook Volume 1 (detail): Reid with the decorations for the Toronto Municipal Buildings, c.1898*, George Reid fonds, Edward P. Taylor Library and Archives, Art Gallery of Ontario, Toronto.

In December 1897, the councillors accepted Reid's offer. Inspired by the historical subjects painted in Paris's Hôtel de Ville, he chose *Hail to the Pioneers – Their Names and Deeds Remembered and Forgotten We Honour Here* as his overall theme and fleshed it out with two large panels: *The Arrival of the Pioneers* and *Staking a Pioneer Farm*. Hoping to take advantage of the publicity generated by the murals' unveiling in May 1899, the Guild of Civic Art presented a maquette of fourteen additional pioneer-related panels for the entrance hall. The city council, however, was still in the grip of fiscal prudence and refused to fund the larger project, which would never be realized.

Anyone less dedicated than Reid would by now have questioned the wisdom of spending time advocating for public murals. He, however, returned to the attack, this time with the federal rather than provincial government. In 1904, he joined six other artists (Challener, Cruikshank, Hahn, William Brymner [1855–1925], Edmond Dyonnet [1859–1954], and Franklin Brownell [1857–1946]) in a Royal Canadian Academy of Arts-backed proposal to adorn the House of Commons, the Senate Chamber, and the Parliamentary Library with murals. Although he scaled back his plans the next year, proposing instead to cover only the main entrance hall of the Parliament Buildings,¹⁸ a lack of funding again scuttled his hopes. Reid was no more successful with a 1907 proposal for thirty murals in the Ontario legislature or a 1910 plan for a mural in the Archives Building in Ottawa.



George Agnew Reid, *Page 274 of Scrapbook Volume 1 (detail): Sketch for Parliament Buildings murals*, c.1907, George Reid fonds, Edward P. Taylor Library and Archives, Art Gallery of Ontario, Toronto.

After the failure of these projects, Reid finally stopped drawing up complex proposals for government-related buildings. He consoled himself with a handful of modest public murals, including a panel for the reading room of the Arts Building (now Kingston Hall) at Queen's University (*The Homeric Method*, 1903; whereabouts unknown). He enjoyed more success with private clients such as Byron Walker (*The Scroll of Life*, 1899-1901: a frieze of pastoral scenes running along the walls of the library in Walker's Toronto home), and Adam Shortt, professor of economics at Queen's University, for whose Ottawa house Reid painted a view of the landscape along the Ottawa River. The murals in Walker's house were lost when the building was torn down by the University of Toronto. Shortt's house is today the Embassy of Switzerland, and Reid's mural is no longer visible.

ONTEORA

In 1891, George and Mary Hiester Reid made a summer painting trip to the Catskill Mountains of New York. There they discovered the Onteora Club, a summer retreat for visual artists, architects, artisans, writers, musicians, actors, and supporters of the arts. The Reids joined the club on their first visit and bought a piece of land just outside its limits. They would remain members for a quarter century, usually spending four months there each summer. Reid played an active role in the club, becoming its managing director and supervising the installation of a much-needed plumbing system.¹⁹ His time at Onteora was also crucial for reviving his work in architecture.



LEFT: George Agnew Reid, *Page 175 of Scrapbook 1 (detail): Reid playing guitar in Bonnie Brae, his house in Onteora, NY, 1892-93*, George Reid fonds, Edward P. Taylor Library and Archives, Art Gallery of Ontario, Toronto. RIGHT: Candace Wheeler, 1870, photograph by Sarony & Company.

Onteora derived its name from the language of the Munsee Indigenous People; it translates as “hills of the sky” or “land in the sky.” It was established in 1887, four years before the Reids’ first visit, and was one of several colonies founded in the late nineteenth and early twentieth centuries for well-to-do city dwellers seeking rustic summer residences.²⁰ Onteora’s founders were the siblings Francis Thurber and Candace Wheeler (1827-1923). Thurber’s principal contribution was financial, but Wheeler was the heart and soul of Onteora. An interior and textile designer, she was among the first female professional interior designers in the United States. She co-founded the Society of Decorative Art in New York (1877) and the New York Exchange for Women’s Work (1878), and in 1879 she partnered with Louis Comfort Tiffany (1848-1933) to form the Tiffany & Wheeler interior design company, which was absorbed into Louis C. Tiffany & Co., Associated Artists, in 1881.

Wheeler was not best pleased with the growth, modernization, and other changes brought by new residents such as the Reids, “people [who] came and brought their down cushions with them.” As the club’s historian notes, “The Thurber and Wheeler tribe [of family, friends and acquaintances] may have founded Onteora, but it was Reid who shaped the



LEFT: Charles William Jefferys, *Untitled (Bonnie Brae, Onteora Club, Tannersville, N.Y.)*, 1893, ink on paper, 20.7 x 27.3 cm, Ontario College of Art and Design University Collection, Toronto. RIGHT: George Agnew Reid, *The Humber River*, 1890, oil on canvas, 55.9 x 91.4 cm, private collection.

community for the new century.”²¹ In 1892, he designed Bonnie Brae (“pleasant hill” in Gaelic) as a residence-studio for himself and his wife at the Onteora Club. Soon after completing his own house, Reid constructed a larger six-room building to provide living and studio space for ten of the Canadian and American students—including Frederick Challener, Rex Stovel (1874-1931),

Harriet Ford, and Mary Wrinch (1877–1969)—who had enrolled in the summer *plein air* landscape and figure classes the Reids taught beginning in 1894.

Reid also began receiving commissions from other Onteora residents for studios and summer cottages, although the word “cottage” was more appropriate to the colony’s rustic character than to the buildings themselves, many of which are two-storey summer houses of 3,000 to 5,000 square feet. The first cottage Reid designed for a fellow resident was for the New York lawyer Charles H. Russell, although Reid recalled that he accepted the commission “only after much protestation.” He soon became “alarmingly involved” with commissions, ultimately designing twenty-five buildings in and around Onteora, including a library and All Souls Church, although all of this work “did not cost enough to pay on a percentage basis.” Sadly, the church became a point of contention between Reid and Candace Wheeler, who wanted the contract to be given to her son, Dunham Wheeler. The latter had done architectural work at Onteora prior to the Reids’ arrival, but his buildings tended to lack the structural and aesthetic sophistication of George Reid’s designs.

Aside from vastly expanding his architectural career, Reid’s summers at Onteora also gave him the opportunity to discuss mural-painting aesthetics and techniques with such residents as Edwin Blashfield (1848–1936), Carroll Beckwith (1852–1917), and John White Alexander (1856–1915).

Blashfield and Beckwith had made murals for the Chicago World’s Fair, and Blashfield and Alexander would contribute to the decoration of the Library of Congress. Reid created his first known mural for the interior of Bonnie Brae: an atmospheric view of the neighbouring apple orchard. He also painted murals for All Souls Church and four other buildings, including landscape views titled *Spring*, *Summer*, and *Autumn* for Charles Russell’s cottage.



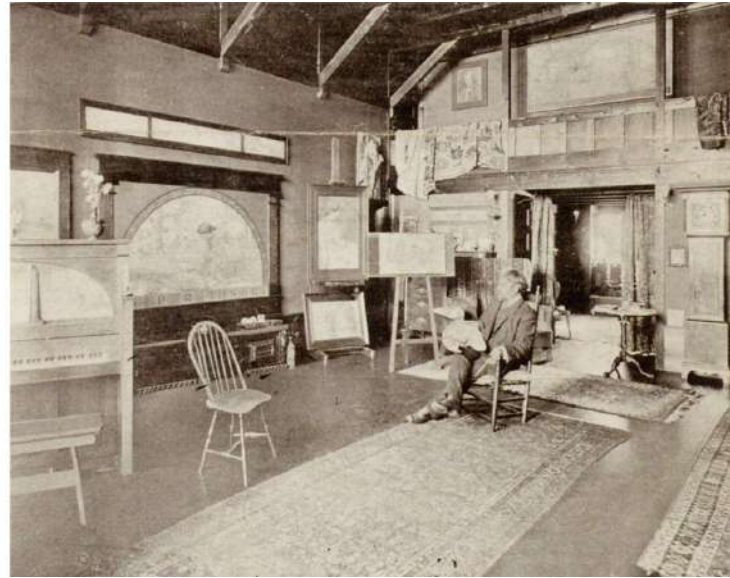
LEFT: Onteora Club Library, Tannersville, New York, date unknown, photographer unknown. RIGHT: Interior view of All Souls Church, Onteora, New York, 2010, photograph by Louis Dallara.

In 1916, however, the Reids sold their Onteora property. Whereas traversing the border had previously been a remarkably casual affair, it became fraught after the start of the First World War (1914–18), when anyone trying to cross could be subjected to an intrusive degree of questioning about their ethnicity, their nationality, their finances, and their reasons for spending time—especially prolonged periods of time—in the United States. For George and Mary Hiester Reid, the inconvenience presumably became too great.

INDIAN ROAD AND WYCHWOOD PARK

In 1900, in a decision inspired by their experience of Onteora, the Reids moved from the downtown Toronto Arcade to 435 Indian Road, located in the less urbanized High Park area on Toronto’s western edge.²² They were part of a small migration of friends, including the architect Eden Smith (1858–1949) and the Hahn brothers—designer Gustav, sculptor Emanuel (1881–1957), and musician Paul (1875–1962). The design Reid used for his new house, The Studio

(later destroyed by fire), struck one journalist as “distinctly Canadian... with weathered oak to remind one of southern Canada, and native pine everywhere.”²³ The house also included an inglenook (seating on either side of the fireplace), a feature Reid borrowed from Smith, who had derived it from the Arts and Crafts movement.



LEFT: George Agnew Reid and Mary Hiester Reid's house on Indian Road in Toronto, 1907, photograph by M.O. Hammond. RIGHT: George Agnew Reid's studio in his house on Indian Road, Toronto, 1905, photograph by Galbraith.

The semi-rural character of High Park soon attracted the attention of developers. Their aggressive subdividing of lots drove the Reids, along with Smith, Gustav Hahn, and others, to move to Wychwood Park, a nine-hectare (twenty-two-acre) wooded area west of Bathurst Street and north of Davenport Road. It was established in the second half of the nineteenth century by the painter Marmaduke Matthews, a friend of Reid's and one of his teachers at the Ontario School of Art (now OCAD University), and the businessman Alexander Jardine, with the intention of transforming it into an artist colony.

In 1891, Matthews and Jardine registered a trust deed that divided the park into thirty-eight spacious lots and laid out conditions for future development.²⁴ In 1905, the Reids acquired a lot at the park's northern boundary, on the edge of a ravine with a view looking south. Their lot was the first sold in Wychwood Park since the registration of the 1891 trust deed.

Reid immediately began drafting plans for a new house, Upland Cottage, complete with two studios and informed inside and out by Arts and Crafts principles of design and decoration. Construction began in 1906.

Mindful of how the semi-rural character of Indian Road had fallen prey to developers, Reid took an active role on Wychwood Park's board of trustees. He had a hand in managing property sales and development, the installation of street lighting, and the maintenance of the natural landscape. He even oversaw a project to move rowhouses from the south side of Alcina Avenue (on the



LEFT: Mary Hiester Reid, *Morning Sunshine*, 1913, oil on canvas, 63.5 x 76.4 cm, National Gallery of Canada, Ottawa. RIGHT: George Agnew Reid, *Wychwood Park Pond*, 1918, oil on canvas, 54.6 x 90.2 cm, private collection.

northern boundary of Wychwood) to the north side of that street (outside the park), as their small size and their status as rowhouses contradicted the conditions laid out in the 1891 trust deed.²⁵

THE TWENTIETH CENTURY: WAR, WIDOWHOOD, AND REMARRIAGE

Reid began the twentieth century as president of the Ontario Society of Artists (1897–1901). Five years later, he was elected to the same office at the Royal Canadian Academy of Arts (RCA) (1906–9). All the while, he continued the teaching career that had begun in 1885 as private lessons. From 1890 to 1912 he held a position at the Central Ontario School of Art and Industrial Design, where he had himself been a student in 1878–79 and 1882, when it was still the Ontario School of Art. In 1912, when the Central School became the Ontario College of Art (OCA; now OCAD University), Reid became the rechristened institution's founding principal.



Ontario Society of Artists with George Agnew Reid in the back row, the second-to-last person on the right, 1908, photographer unknown.

He had been in that job for just two years when, in August 1914, Canada entered the First World War. George (too old for active military duty) and Mary Hiester Reid hosted military sewing bees in their home and donated exhibition profits to a wartime charity. It was only in September 1918 that Reid received a

letter confirming that on the recommendation of his long-time patron and friend Sir Edmund Walker, he was being offered a contract to make visual records of Canadian factory work being done under the aegis of the Imperial Munitions Board. The money came from the Canadian War Memorials Fund, set up as a charity ten months earlier by the Canadian-born 1st Baron Beaverbrook, Max Aitken, to commission Canadian and European artists to record the Canadian experience of the war. Reid threw himself into the work, producing eighteen medium-sized pastels and six large canvases, along with a view of Armistice Day celebrations in Toronto.



LEFT: George Agnew Reid, *Forging 6-Inch Shells, Toronto, 1919*, oil on canvas, 122.8 x 168.2 cm, Canadian War Museum, Ottawa.

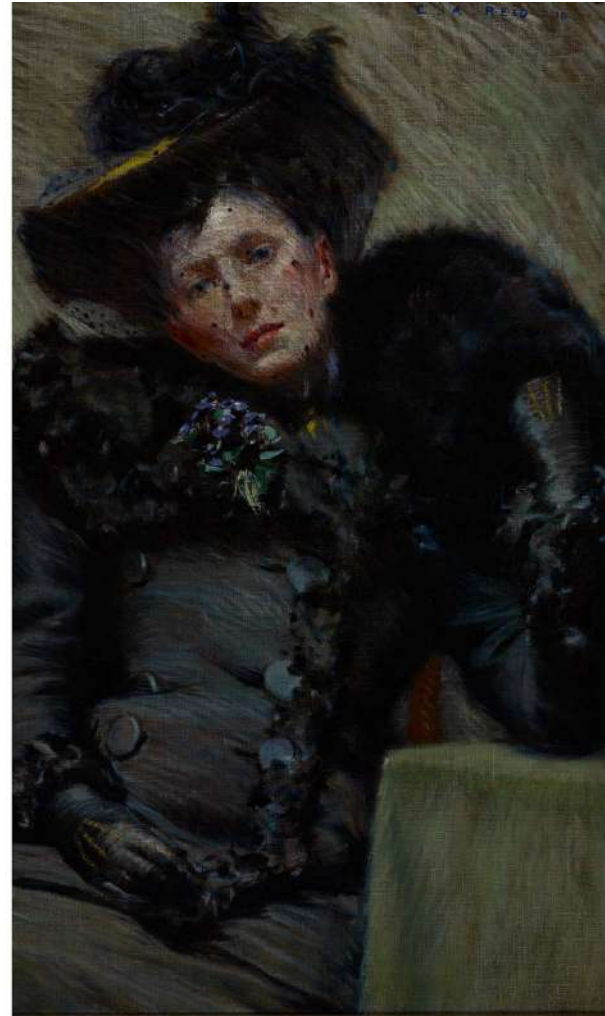
RIGHT: George Agnew Reid and Mary Hiester Reid, date unknown, photographer unknown, George Agnew Reid fonds, Edward P. Taylor Library and Archives, Art Gallery of Ontario, Toronto.

In 1919, Reid's high public profile and his long-standing (though often frustrated) advocacy of public murals made him a logical choice to serve as chairman of the Ontario Advisory Committee on War Memorials. All war memorials, according to Reid's report on the matter, should "possess an individual character," be created by Canadian artists, and "embody and make plain to the present and future generations, that spiritual quality of noble sacrifice which above all else they commemorate."²⁶ Unfortunately, the committee proved ineffective, in no small part because it did not include any sculptors: a curious omission, given the predictable postwar demand for sculptural monuments. By the autumn of 1922, it had disbanded.

At the same time, the OCA had come to the belated realization that an about-to-expire provincial grant for technical education could be used to finance a much-needed new building. Reid drafted plans for a 16,000-square-foot neo-Georgian structure. Sir Edmund Walker, president of the Art Gallery of Toronto (now the Art Gallery of Ontario), found a site adjacent to the gallery, a building that harmonized well with Reid's OCA design. Following a formal opening ceremony, classes in the new building began in the spring of 1921.

This success, however, was overshadowed by personal tragedy: Hiester Reid developed heart problems in about 1919 and died on October 4, 1921. "She was so much to me that I have scarcely the fortitude to bear the sudden

separation," Reid wrote.²⁷ But before her death, Hiester Reid, according to her friend Marion Long (1882-1970), had made an unusual request of Mary Wrinch: "If he [George] should ever ask you to be his wife and you can return his regard, I do not want you to refuse to marry him out of loyalty to me."²⁸



LEFT: George Agnew Reid, *Portrait of Mary Evelyn Wrinch*, 1895, watercolour, 19 x 15 cm, private collection. RIGHT: George Agnew Reid, *Portrait of Henrietta Vickers*, 1894, oil on canvas, 88 x 52.5 cm, Government of Ontario Art Collection, Toronto.

Wrinch was already close to Reid. She had been one of his private students at the Toronto Arcade, where her studio (shared with another student, Henrietta Vickers [1870-1938]) was next to the Reids' own quarters. She was his student at the Central Ontario School of Art and Industrial Design beginning in 1893, took classes with him at Onteora, and in 1910 moved into a studio-house designed by him and Eden Smith, close to the Reids' Wychwood Park home. She now assisted him in organizing a memorial exhibition for Hiester Reid at the Art Gallery of Toronto: the first solo show for a woman artist at that institution. George Agnew Reid and Mary Wrinch married at the end of 1922.

Meanwhile, trouble was brewing for Reid as principal of the OCA, where the future Group of Seven member Arthur Lismer (1885-1969) was hired in 1919 as the college's vice-principal. Lismer, an innovative teacher with strong opinions, was soon at loggerheads with Reid, whom he saw as being too laissez-faire as the principal and as having no vision for the college's future development.²⁹

Matters came to a head in 1924, when Reid attempted to hire the conservative former Group of Seven member Frank (later Franz) Johnston (1888-1949)—a move that Lismer interpreted as an attempt to undermine his own status at the OCA.

Lismer responded by encouraging the more aesthetically adventurous A.Y. Jackson (1882-1974) to apply for the position. Jackson's hiring (although he taught only during the winter of 1924-25, after which he resigned in order to devote more time to sketching trips) led to a further deterioration in Lismer's relationship with Reid. Convinced that he would be unable to implement his own vision for the OCA as long as Reid remained principal, Lismer resigned in May 1927. Ironically, Reid taught for only one more year, took a sabbatical (1928-29), and then retired.



LEFT: A.Y. Jackson, *March Storm, Georgian Bay*, 1920, oil on canvas, 63.5 x 81.3 cm, National Gallery of Canada, Ottawa. © Estate of A.Y. Jackson / CARCC Ottawa 2025.
RIGHT: Frank Johnston, *Tribute to Tom Thomson*, c.1923-25, oil on canvas, 144.8 x 106.7 cm, private collection, Westmount, Quebec.



During the decade after the end of the First World War, Reid obtained contracts to paint three public murals: something he must have seen as overdue compensation for the lack of support for many of his pre-war projects. In 1921, he completed one above the stage in the Toronto Arts and Letters Club on Elm Street. It went into storage in 1931 and its whereabouts are currently unknown. Then, in 1925, he won an RCA-sponsored competition for murals in public buildings. He chose to decorate all four upper walls of the general reading room at the recently opened Earls court Library (today the Dufferin/St. Clair branch of the Toronto Public Library) with a frieze on the theme of community life. Although the mural was covered over in the 1960s, it was restored during the first decade of the twenty-first century and is now fully visible.



A partial view of the mural completed by George Agnew Reid in 1925-26 in the general reading room at the Dufferin/St. Clair Branch of the Toronto Public Library, date unknown, photographer unknown.

Finally, from 1928 to 1930, Reid, with some assistance from his former OCA student Lorna Claire, created an ambitious multi-wall mural cycle for Toronto's Jarvis Collegiate Institute to honour the staff and students killed on active duty during the First World War. This is one of only two Reid public mural programs that has never been covered up, removed, lost, or painted over (the Municipal Buildings is the other).

In 1925, three years before Reid began work on the Jarvis murals, he and Mary Wrinch travelled north from Sault Ste. Marie through Algoma's Agawa Canyon, where members of the Group of Seven had worked in the late 1910s and first half of the 1920s. In the past, Reid's paintings had addressed landscape in a domesticated rather than wild state, but he adopted the new terrain with enthusiasm. Until well into the 1930s, summer trips were regular events for him and Wrinch, who both made oil-on-board sketches while on the road and then worked them up into finished canvases during the winter. In 1926, they travelled to Quebec City, Île d'Orléans, and Baie-Saint-Paul. In 1927, they were back in northeastern Ontario, at Algoma and Temagami, a region to which they returned in 1928, 1933, and 1934. They ventured even farther north, to the Abitibi Canyon, in 1929.



LEFT: Mary Wrinch, *French Canadian Cottage*, 1926, oil on board, 25.4 x 30.5 cm, private collection, Toronto. RIGHT: George Agnew Reid, *Lowell Lake, Temagami*, 1930, watercolour on wove paper, 50.8 x 35.2 cm, National Gallery of Canada, Ottawa.

FINAL YEARS

In 1934, Reid began his last major art project, for the Royal Ontario Museum of Palaeontology (today part of the Royal Ontario Museum). Titled *Through the Ages to Primitive Man*, it was a thirty-four-panel frieze that spanned roughly 4.5 billion years of prehistory, beginning with the origins of the solar system and culminating in the appearance of the first anatomically modern humans in 300,000 BCE. The frieze ran along the walls of two galleries and, at some 5,000 square feet, was by far the largest of Reid's completed murals.



George Agnew Reid, *Page 475 of Scrapbook Volume 1 (detail): Partial view of "Through the Ages to Primitive Man" mural installed at Royal Ontario Museum, 1938, George Reid fonds, Edward P. Taylor Library and Archives, Art Gallery of Ontario, Toronto.*

Newspaper reports at the time of its installation in July 1938 were enthusiastic, not least because the project's completion coincided closely with Reid's seventy-eighth birthday. "I was afraid I wouldn't live long enough to complete the job," he told reporters. "It was an enormous work to undertake almost at the end of one's life."³⁰ But like so many of Reid's mural projects, it is no longer visible. Nineteen of the panels were later removed, and those left in place are inaccessible.³¹

Little is known about Reid's art practice during his final nine years. He continued to participate in most of the Royal Canadian Academy of Arts and Ontario Society of Artists annual exhibitions, although his travelling days seem to have ended by the early 1940s. Few of his sketches and canvases of northern Ontario are inscribed with dates after 1936, and the latest known Temagami canvas is signed and dated 1941. He did, though, set about systematically securing his place in Canadian art history. This task was all the more urgent for him because by the early 1940s—when the modernist Group of Seven in Toronto (1920–33) and the Beaver Hall Group in Montreal (1920–23) were both history—his art was substantially out of step with current developments.

To preserve his legacy, Reid compiled two thick scrapbooks of designs, drawings, correspondence, press clippings, and ephemera that are today housed in the Edward P. Taylor Library and Archives at the Art Gallery of Ontario.

He engaged Muriel Miller, author of monographs on the landscape painter Homer Watson (1855–1936) and the poet Bliss Carmen, to write his biography and compile a catalogue raisonné of his work. And in 1944, he gave 459 artworks from his studio to the Government of Ontario.

The larger canvases from that gift were put on display in the provincial legislature, medium-sized oils were lent to Ontario secondary and normal (teacher training) schools, and the smaller works were organized into eleven exhibitions that toured to elementary and secondary schools for use in art education classes until 1950. When the provincial government's entire art collection was catalogued in 1977, almost forty-five per cent of the pieces in Reid's gift were unlocated. A small number of artworks were subsequently donated to the Art Gallery of Ontario, Nipissing University College, and the Art Gallery of Peterborough. The remaining collection, consisting mostly of oil-on-board sketches and a much smaller number of canvases, pastels, and watercolours, is now held in the Archives of Ontario, with selected works on display at Queen's Park.

Muriel Miller published Reid's biography and catalogue raisonné in a single volume in 1946, a year before the eighty-seven-year-old Reid died in Toronto, on August 23, 1947. In his will, he left Upland Cottage and its land to the Ontario College of Art. Mary Wrinch Reid occupied the house until her death in 1969, at which point the OCA, unable to use the building, sold the property. George Agnew Reid is buried with his two wives under a single tombstone in Mount Pleasant Cemetery, northeast of Wychwood Park.



George Agnew Reid, *Evening, Lake Temagami*, 1941, oil on canvas mounted on board, 43.5 x 59 cm, Government of Ontario Art Collection, Toronto.



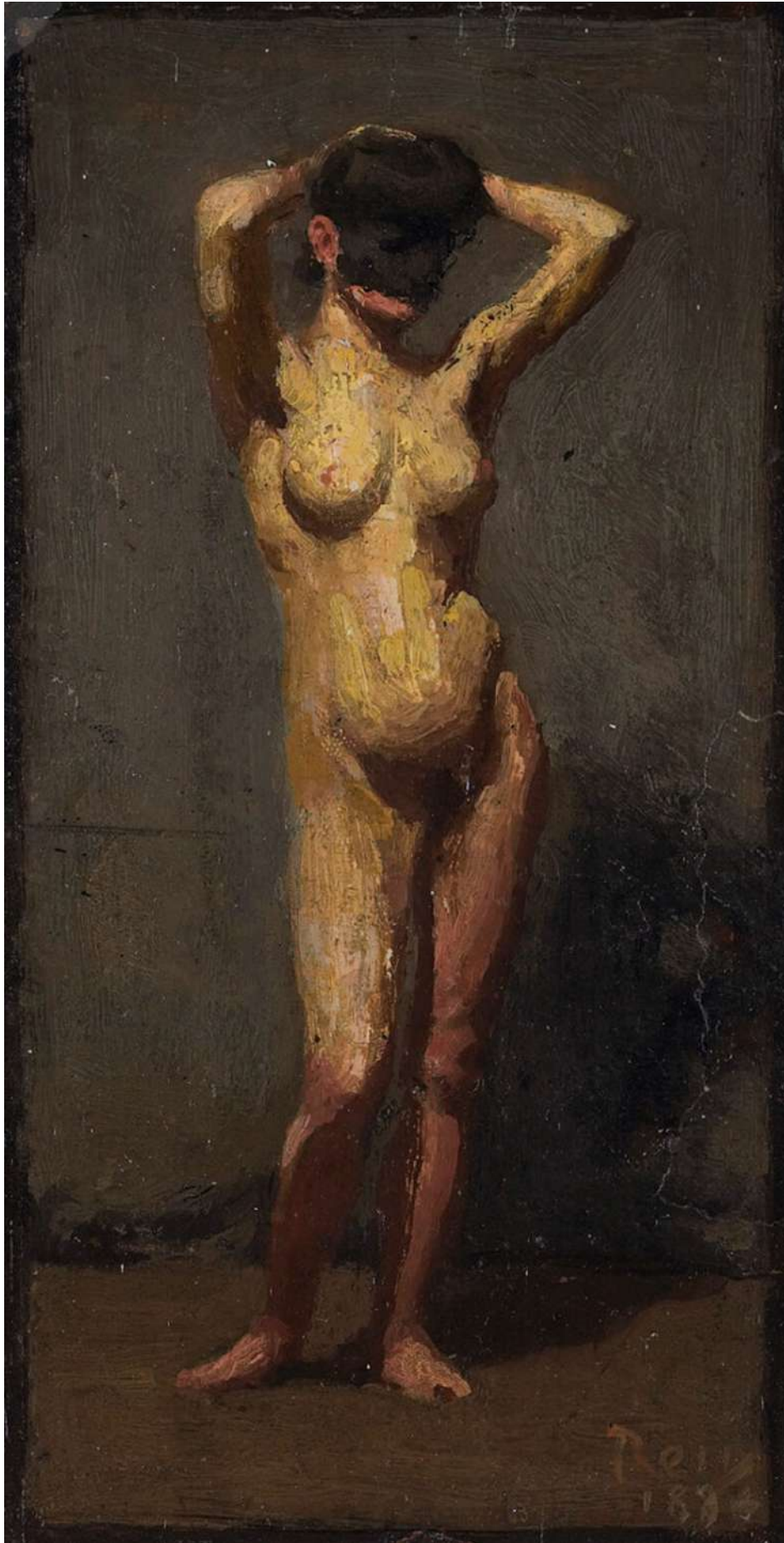
George Agnew Reid, RCA, OSA, 1907, photograph by William James.



KEY WORKS

The subjects of George Agnew Reid's art range from the paintings of rural life that made his reputation as a young artist to sensitive portraits, Canadian history, domesticated landscapes and, in his later years, the rugged terrains he depicted in sketches, canvases, and prints that paralleled in theme the work of the Group of Seven (1920–33). Throughout most of his career, Reid was committed to the ideal of making beauty an integral aspect of everyday life for everyone. That goal reached maturity in his adherence to the ideology and aesthetics of the Arts and Crafts movement, especially in his work as an architect and designer.

STUDY OF A WOMAN WITH ARMS ON HEAD DONE AT ACADEMY OF FINE
ARTS, PHILADELPHIA 1884



George Agnew Reid, *Study of a Woman with arms on head done at Academy of Fine Arts, Philadelphia, 1884*
Oil on paper, 18.6 x 9.5 cm

Art Gallery of Ontario, Toronto

This is one of the many *esquisses* (small oil sketch studies) of nudes that Reid made while he was studying with Thomas Eakins (1844–1916) at the Pennsylvania Academy of the Fine Arts (PAFA) from 1882 to 1885. Masking the face was a common practice for female models, especially when they were also students. The size of this sketch, its lack of detail, and the fact that it was done on paper rather than canvas identify it as a quick study, most likely made during a classroom session.

Reid's painterly blocking of the picture exemplifies a technique that he learned from Eakins and, earlier, Robert Harris (1849–1919). That technique—in which the artist uses a paintbrush to capture broad areas of form, tone, and light all at the same time, instead of working out individual details in preliminary drawings—was what Reid found particularly exciting about his studies in Toronto, and especially in Philadelphia.¹



LEFT: Thomas Eakins, *Study of a Girl's Head*, 1868–69, oil on canvas, 51 x 40.9 cm, Hirshhorn Museum & Sculpture Garden, Washington, D.C. RIGHT: George Agnew Reid, *Study of Head and Torso*, 1889, oil on canvas, 51 x 35.5 cm, Museum London.

As Eakins explained in an 1879 article, which Reid may have read before he moved to Philadelphia,

"The least important, the most changeable, the most difficult thing to catch about a figure is the outline. The student drawing the outline of [a] model with a point [pencil] is confused and lost if the model moves a hair's-breadth... and you notice how often he has had to rub out and correct.... Moreover, the outline is not the man; the grand construction is. Once that is got, the details follow naturally."²

The next step was to make more finished studies, such as one of a male head and torso that Reid created in 1889, probably during his time at the Académie Julian in Paris. For these works, he added transitional tones that smoothed out the brusquely defined relationships seen in *esquisses* such as *Study of a Woman with arms on head done at Academy of Fine Arts, Philadelphia*, 1884, resulting in convincingly naturalistic depictions of the models.

THE CALL TO DINNER 1886–87



George Agnew Reid, *The Call to Dinner*, 1886–87
Oil on canvas, 121.6 x 179.8 cm
McMaster Museum of Art, Hamilton

The Call to Dinner is Reid's earliest traceable large-scale painting showing the rural Ontario genre themes that established his critical and popular reputation in the 1880s and 1890s. His only previous large genre painting was *From the Milking* (location unknown), which was exhibited in 1885 but for which there are no known images or descriptions. But its asking price of \$300 indicates that it must have been of substantial size.

Reid began *The Call to Dinner* in the summer of 1886, while visiting his widowed father at the Reid farm in Wingham. The landscape is known to have been painted outdoors, from a vantage point in front of the family house. By 1886, Reid already had experience as a landscape artist. He had trained in the outdoor sketching classes of Thomas Eakins (1844–1916) at the Pennsylvania Academy of the Fine Arts and exhibited his first landscape oil (*In the Gloaming*, 1883 or 1884; location unknown) in the 1884 Ontario Society of Artists (OSA) annual exhibition. The figure calling the field workers home for a meal is Reid's

sister Susan, but her unconvincing physical connection to the landscape—as if she were posing in front of a pre-existing image—suggests that she most likely modelled indoors for Reid.¹

The Call to Dinner may have been inspired by *The Dinner Horn*, an engraving by the American artist Winslow Homer (1836–1910), reproduced in the June 11, 1870, issue of the popular magazine *Harper's Weekly*. Reid could not have seen Homer's 1873 painting



LEFT: Winslow Homer, *The Dinner Horn*, 1870, from *Harper's Weekly*, June 11, 1870, wood engraving on paper, image: sight 34.9 x 22.2 cm, sheet: 41.0 x 28.9 cm, Smithsonian American Art Museum, Washington, D.C. RIGHT: Gabriel Max, *The Raising of Jairus' Daughter*, 1878, oil on canvas, 123.3 x 180.4 cm, Montreal Museum of Fine Arts.



of the same name because it was in private hands prior to its 1947 acquisition by the Detroit Institute of Arts. But his choice of theme and his decision to focus attention on a seen-from-behind figure who dominates the composition are traits that also characterize Homer's print. Homer's work in general likely had strong appeal for Reid because the Canadian artist shared the American's dedication to empathetic interpretations of rural life.

The Call to Dinner's large size is emphasized by its heavy gilt frame, which Reid had acquired from the OSA before beginning the painting. The OSA had received the frame as a donation from the Montreal businessman Sir George Drummond when he removed it from a Gabriel Max (1840–1915) painting in his collection: *The Raising of Jairus's Daughter*, 1878.² The two canvases are almost exactly the same size.

The Call to Dinner, complete with the frame, was first exhibited in the 1887 Toronto Industrial Exhibition, where it was offered for sale at \$200. By the time it was seen in the expansive display of work that George and Mary Hiester Reid (1854–1921) mounted in Toronto the next year, it was in the collection of Dr. J.F.W. Ross, a noted gynecologist and abdominal surgeon at the University of Toronto. Ross—one of the wealthy collectors who admired Reid's rural genre canvases—also owned *Gossip*, 1888 (now in the collection of the Art Gallery of Ontario), another of the artist's large bucolic visions of the Ontario countryside.

THE STORY 1890



George Agnew Reid, *The Story*, 1890
Oil on canvas, 123 x 164.3 cm
Winnipeg Art Gallery

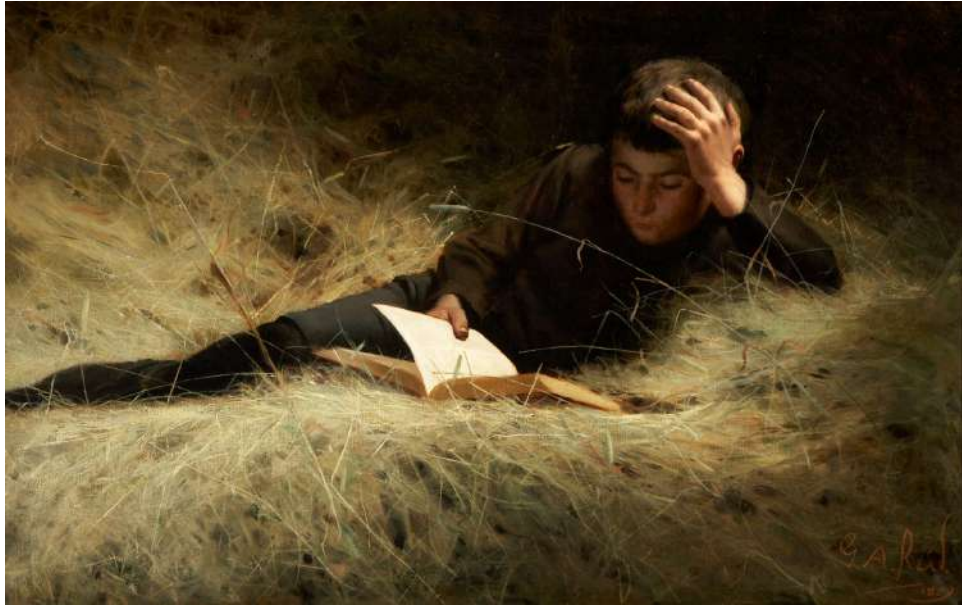
The Story is one of the handful of large, multi-figure genre canvases that established Reid as an important and admired artist. He created it in late 1889 and early 1890, in the studio he had constructed in the Toronto Arcade after he and his wife, Mary Hiester Reid (1854-1921), returned to Canada from Paris. This work draws on his memories of his youth in rural Ontario, a theme it shares with other Reid canvases of the time. *Forbidden Fruit*, 1889, for example, shows Reid in the hayloft of the family barn reading *The Arabian Nights* in secret, even though he was forbidden to do so.

The rural-idyll character of Reid's early paintings does much to explain their popularity with critics and audiences alike. During the late nineteenth century, the rapid growth of Toronto and other cities led to an increase in urban poverty. Poor urbanites faced overcrowding and uncleanness resulting in disease, as well as grim conditions in the factories and sweatshops that employed many of them. In contrast, images such as *The Story* offered reassuring concepts of the

simplicity and wholesomeness of country life.

This work also shows how Reid was improving in his abilities to combine his figures with their surroundings. The boys are enveloped in a tangible atmosphere. In comparison, the woman in *The Call to Dinner*, 1886–87, painted three years earlier, feels separated from the landscape into which she should be more skilfully integrated. The psychological interaction between the storytelling boy and his four listeners establishes a level of human engagement well beyond that achieved in *The Call to Dinner*. Even so, a small number of anomalies in *The Story*, such as the too-long left arm of the storytelling boy, contradict the emphasis on anatomical precision that Thomas Eakins (1844–1916) had preached in classes at the Pennsylvania Academy of the Fine Arts.

From the first day it was seen in public in February 1890, *The Story* was a success. Reid intended to exhibit it that spring at the Paris Salon, where he had shown two paintings the year before. While Toronto's Matthew Brothers art dealers were building a Paris-bound shipping crate, they put the painting on display in their street-front window. There it was seen and purchased for \$1,000 by the businessman and politician E.B. Osler.¹ Weeks later, when it was hung in the Salon exhibition, *The Story's* appealing subject, the sophistication of its technique, and the popularity that large genre paintings usually enjoyed in that venue combined to cement Reid's reputation as an important painter of such Canadian scenes.



George Agnew Reid, *Forbidden Fruit*, 1889, oil on canvas, 77.8 x 122.9 cm, Art Gallery of Hamilton.

MORTGAGING THE HOMESTEAD 1890



George Agnew Reid, *Mortgaging the Homestead*, 1890
Oil on canvas, 130.1 x 213.3 cm
National Gallery of Canada, Ottawa

Mortgaging the Homestead was the most compositionally powerful and psychologically complex work Reid had produced to that point in his career, and it remains, for many, his most compelling painting. It was also sufficiently famous and timely that it was adapted for use in two federal election campaigns. Produced when Reid had just returned from a sixteen-month stay in Europe, and when he was at the height of his fame as a master of rural genre subjects, it recalled for him the time when he was thirteen years old and his father mortgaged the family farm—a move that risked financial disaster if the family were to default. When *Mortgaging the Homestead* was exhibited in Montreal and Toronto in 1890, critics were as enthusiastic about its dramatic power and lack of sentimentality¹ as they were about its social criticism, and they described Reid as “a sympathetic lover of humanity.”² Unsurprisingly, when Reid was elected a full academician of the Royal Canadian Academy of Arts (RCA) in April 1890, he chose *Mortgaging the Homestead* as the diploma piece he was required to submit to the RCA for donation to the National Gallery of Canada.

As Reid wrote in an article published a quarter century later, the mortgage on his family's farm “limited my life. When I learned of its existence, some cherished

hopes seemed to have gone forever, and the homestead changed its character.”³ Reid’s emotional connection to the theme is emphasized above all by the figure of the mother, who by looking directly out at the viewer establishes the most gripping psychological connection yet to appear in Reid’s work. In addition to its personal resonance, the painting commemorated Reid’s alarm at the plight of contemporary farmers in the Dakota Territory of the United States, many of whom, “the worthy as well as the shiftless and profligate,” were being “swept into the vortex of debt” by declining prices for their produce. “Then it was that I became interested in the various movements intended to relieve the inequities which our civilisation is slow to throw off.”⁴



LEFT: Artist unknown, after George Agnew Reid, *The Effect of the "National Policy"* 1891, 1891, black-and-white lithograph on laid paper, 38 x 53.8 cm, Library and Archives Canada, Ottawa. RIGHT: Samuel Hunter and the Abiston Lith. & Pub. Co., Montreal, after George Agnew Reid, *The Conservative Version, Mortgaging the (Canada) Homestead* 1891, 1891, colour lithograph, support: 58.3 x 85.9 cm, Library & Archives Canada, Ottawa.



As the curator Charles C. Hill has observed, *Mortgaging the Homestead's* relevance to events in the United States was given a Canadian twist during the 1891 federal election campaigns.⁵ Prime Minister John A. Macdonald's Conservative Party favoured tariffs to protect Canadian industries from inexpensive American imports. The Liberal Party under Wilfrid Laurier, on the other hand, proposed a free trade policy. Each party published a cartoon version of *Mortgaging the Homestead*, warning that the other's policies would lead to economic disaster and, in the case of the Liberal Party's cartoon, American annexation of Canada. There is no record of Reid voicing support for one party over the other, though he appears to have authorized his painting's use by the Liberals (the poster acknowledges him), and he had recently painted portraits of members of highly placed Liberal families, including the granddaughter of Ontario's premier, Oliver Mowat.

In 1891/92 Reid painted an even larger companion piece, *The Foreclosure of the Mortgage*, and in 1893 exhibited it at the Chicago World's Fair, where it won a bronze medal and was reproduced as a full-page illustration in the catalogue.⁶ Yet when it was exhibited in Canada in 1892 and 1893, critics were ambivalent, apparently because its mood was so dark. "Of course, it [*The Foreclosure of the Mortgage*] possesses many good points," wrote a Montreal reviewer, "but it is to be regretted that so much time and material should be wasted upon such a subject. As a matter of good taste it has small claim to recognition, and it is difficult to see how such a subject could possibly attract an artist of Mr. Reid's ability."⁷

COPY AFTER VELÁZQUEZ "PORTRAIT OF A DWARF WITH A DOG" 1896



George Agnew Reid, *Copy after Velázquez "Portrait of a Dwarf with a Dog,"* 1896
Oil on canvas, 137 x 102 cm
National Gallery of Canada, Ottawa

Copy after Velázquez "Portrait of a Dwarf with a Dog" is one of several copies Reid made of paintings by the greatly admired Spanish artist Diego Velázquez (1599–1660). Both he and his wife, Mary Hiester Reid (1854–1921), considered this piece a significant achievement because of the effectiveness with which it replicated the original painting and thus demonstrated Reid's comprehension of Velázquez's skills.

Copying the work of other artists was a common practice, as it helped the copyist analyze how artists achieved their effects. In the second half of the nineteenth century, Velázquez was revered by a range of European and American artists, from John Ruskin (1819–1900) to Édouard Manet (1832–1883), James McNeill Whistler (1834–1903), and John Singer Sargent (1856–1925), for a variety of reasons. These included his realistic treatment of his subjects, his mastery of subtle effects of light and atmosphere, and the sophistication of his restrained colour palette.



LEFT: Diego Velázquez, *Juan de Pareja*, 1650, oil on canvas, 81.3 x 69.9 cm, Metropolitan Museum of Art, New York. RIGHT: Robert Harris, *Copy after Velázquez's "Las Hilanderas" ("The Spinners")*, 1898, oil on canvas, 161.5 x 161.5 cm, Confederation Centre Art Gallery, Charlottetown.

One of Velázquez's greatest admirers was the French painter Léon Bonnat (1833–1922), who passed his adulation of the Spanish artist's work on to his students, including Reid's teachers Robert Harris (1849–1919) and Thomas Eakins (1844–1916). "What the Spanish master seeks above all are character and truth," wrote Bonnat. "He paints nature as he sees her and as she is. The air he breathes is our own, his sky is that under which we live. His portraits impress us with the same feeling we have when in the presence of living beings."¹

Eakins had spent six months in Spain in 1869 and 1870 after finishing his studies in Paris. When George and Mary Hiester Reid followed his example by studying the several Velázquez canvases in Madrid's Prado Museum in 1896, they were as enthralled as Bonnat and Eakins had been. Hiester Reid's three published accounts of their time in Spain praise Velázquez's exquisite modelling, the intense psychological penetration of his portraits, his "perfect tone and beauty of color," and his refusal to separate "the method of expression from the idea to be expressed."² So profound was Velázquez's impact on her husband that the catalogue for George Agnew Reid's 1948 memorial exhibition at the Art Gallery of Toronto (now the Art Gallery of Ontario) named only three artists as having exercised a significant influence on him; the other two were Eakins and Pierre Puvis de Chavannes (1824–1898).



GEORGE AGNEW REID

Life & Work by Brian Foss

The esteem in which both George and Mary Hiester Reid held *Copy after Velázquez "Portrait of a Dwarf with a Dog"* led them to give it a prominent place on the walls of both their Toronto houses. It is visible in a 1906 photograph of the interior of their Indian Road home, as well as in Hiester Reid's 1912 painting of the inglenook in her studio in Upland Cottage. Ironically, although the original Spanish canvas does emulate Velázquez's ruthless realism, free brushwork, and occasional choice of dwarfs and jesters from the Spanish court as portrait subjects, it has since the 1950s been attributed to an anonymous mid-seventeenth-century imitator.

MARY HIESTER REID 1898



George Agnew Reid, *Mary Hiester Reid*, 1898
Oil on canvas, 76.8 x 64.1 cm
Art Gallery of Ontario, Toronto

This is one of several likenesses Reid painted of his first wife, Mary Hiester Reid (1854–1921). The earliest known dates from 1885, the year the two were married, and shows Hiester Reid in outdoor dress, buttoning her gloves. She was also the model for several of her husband's non-portrait images, including *Dreaming*, 1889, one of two canvases he showed at the 1889 Paris Salon.

The 1898 likeness shows Hiester Reid arranging roses. Although she was an accomplished landscape and garden painter, she was best known for her many depictions of cut flowers, and she herself was frequently compared to blooms. "The lovely lady of the flowers, whose memory is as a fragrant rose" was how a *Toronto Telegram* journalist remembered her after her death in 1921.¹ In actuality, Hiester Reid was no shrinking

violet, but instead systematically built and maintained her career as a professional artist. Her husband, in turn, avoided cloying floral sentimentality in his personal and professional relationships with her and collaborated with his wife to jointly promote their work. The couple held large two-person exhibitions in 1888, 1891, and 1892 and worked together on three journal articles describing their 1896 European travels, with Mary writing the articles and George illustrating them.² Both also taught students at their studios in Toronto and Onteora.

The 1898 portrait reveals the professional respect and the personal closeness that seems to have defined the marriage. Reid's intimacy with his spouse is captured in the image's informality and tenderness—qualities that are enhanced by the soft, semi-impressionistic brushwork and atmospheric effect with which he had been experimenting since the early 1890s. At the same time, the activity of arranging flowers draws attention to the respect Hiester Reid enjoyed as a professional artist.

Whether the marriage was affected by George Agnew Reid's decades-long personal and professional friendship with Mary Wrinch (1877–1969) is unknown. What is known is that Wrinch became Reid's second wife little more than a year after Mary Hiester's death. Molly Peacock, in her biographical study of Hiester Reid, has built a credible case for the complexity of Wrinch's bonds with her "painter-father-teacher-sort-of-lover" and her "painter-mother-teacher-sister-rival-sort-of-beloved."³



LEFT: Mary Hiester Reid, *Chrysanthemums*, 1891, oil on canvas, 52.9 x 76.2 cm, National Gallery of Canada, Ottawa. RIGHT: George Agnew Reid, *Sketch Portraits of GAR and MHR*, 1896, oil on canvas, 34.9 x 24.4 cm, Art Gallery of Ontario, Toronto.



HAIL TO THE PIONEERS, THEIR NAMES AND DEEDS REMEMBERED AND FORGOTTEN WE HONOUR HERE 1898–99, RESTORED IN 1929



George Agnew Reid, *Hail to the Pioneers, Their Names and Deeds Remembered and Forgotten We Honour Here*, 1898–99, restored in 1929

Oil on canvas mounted on stone wall, consisting of *The Arrival of the Pioneers*, 213.4 x 426.7 cm; *Staking a Pioneer Farm*, 213.4 x 518.2 cm; and four allegorical figures
Municipal Buildings (Old City Hall), Toronto

The above image depicts a component of *Hail to the Pioneers* entitled *Staking a Pioneer Farm*.

Reid's murals for the entrance hallway of what is now Toronto's Old City Hall—his first murals executed for a public space and the most widely admired of all his extant mural cycles—consist of three parts. *The Arrival of the Pioneers* is to the left of the three entry arches, *Staking a Pioneer Farm* is to the right, and the winged allegorical figures *Discovery*, *Fame*, *Fortune*, and *Adventure* are in the spandrels of the arches leading to the entrance on Queen Street. The two main panels deal with rural settlement in Ontario and echo the subjects of murals Reid had admired in the Hôtel de Ville in Paris, showing the history of the French capital. The four allegorical figures represent Toronto's history and aspirations.

Byron (later Sir Edmund) Walker (1848–1924), speaking as president of the Toronto Guild of Civic Art, saw these murals as first steps in the development of “a great national school of wall painting.”¹

Other reactions varied, however.

One, published in *The Canadian Architect and Builder*, complained that the ensemble “falls very far short of what may reasonably be

expected in monumental work of this kind”; characterized the conception, composition, drawing, and colouring as “tame”; and objected that the figures’ clothing gave no sense of the physicality of their bodies.² A few months later, city councillors declined to approve spending for the additional murals proposed for the same venue, pleading a lack of funding. It is not known whether reservations about the quality of *Hail to the Pioneers* played any role in that decision.



LEFT: George Agnew Reid, *The Arrival of the Pioneers*, 1898–99, oil on canvas mounted on stone wall, 213.4 x 426.7 cm, Toronto Municipal Buildings. RIGHT: George Agnew Reid, *Fame*, 1898–99, oil on canvas mounted on stone wall, dimensions unknown, Toronto Municipal Buildings.



The curator Rosalind Pepall has demonstrated how thoroughly these murals attest to Reid’s admiration of the Pierre Puvis de Chavannes (1824–1898) murals he had studied in Paris and at the Musée de Picardie in Amiens in 1888, 1889, and 1896. The mother and child in *The Arrival of the Pioneers* recall comparable figures in such Puvis murals as *Ave Picardia Nutrix*, 1864, at the Musée de Picardie. Reid similarly followed Puvis’s example by simplifying his forms, favouring a limited range of muted and unmodulated colours, and presenting a matte surface to approximate the appearance of frescoes. Reid also preferred to represent relatively static, silhouette-like figures that are unlike those in his earlier easel paintings, where subtle tonal transitions convey the full roundedness of bodies.

Reid additionally learned from how Puvis harmonized his murals with the architecture that surrounded them. The strong horizontal emphasis of the walls on which the rectangular panels are mounted is repeated in the even height of all the standing settlers, as well as the left-to-right movement from figure to figure. Such movement recognizes that the murals are in an entryway: a space not intended for stationary contemplation. The tree trunks in *Staking a Pioneer Farm* and the standing figures in both panels echo the flanking pilasters and the nearby free-standing columns. Reid also chose colours shared by the architecture: grey-brown clothing responds to the similarly toned sandstone, and subdued pinks match the bases of the columns and the floor mosaic. When Puvis was working on murals for the Boston Public Library staircase, he had arranged for stone from the site to be shipped to his Paris studio so he could select similar colours. Reid did the same, setting samples of the Municipal Buildings’s stone next to his canvases as he painted them.

PIANO AND PIANO BENCH 1900 AND MUSIC CABINET 1905



(LEFT) George Agnew Reid, *Piano and Piano Bench*, 1900

Stained and waxed oak upright piano cabinet with four oil paintings on wood, with stained and waxed oak stool; piano: 145.6 x 159.5 x 72.3 cm; stool: 53.2 x 105.5 x 29.7 cm

National Gallery of Canada, Ottawa



(RIGHT) George Agnew Reid, *Music Cabinet*, 1905

Stained and waxed oak cabinet with four oil paintings on wood, 107 x 51 x 46.1 cm
National Gallery of Canada, Ottawa

Music was a popular theme in late nineteenth- and early twentieth-century visual art, especially in the context of the Arts and Crafts movement's emphasis on the interrelatedness and equal importance of all the visual and performing arts. Reid himself was an exponent of Arts and Crafts theories and aesthetics, as well as an amateur singer and instrumentalist, and he included depictions of music-making in his easel paintings and murals. This piano and bench were made by the Reid Brothers Manufacturing Company (no relation to the artist) in Toronto. The music cabinet was made by Edwin Challener (1843–1914), the woodworker father of Frederick Challener (1869–1959), Reid's first painting student and a lifelong friend and colleague.

All three objects display aspects associated with the Arts and Crafts movement, including the use of an unexotic wood (oak), clean and simple lines, a foregrounding of traditional construction techniques, and an avoidance of excessive or inappropriate ornament. Reid's decision to decorate the piano and cabinet with his own paintings may well have been a nod to the painted furniture that was produced by the Arts and Crafts firm of Morris, Marshall, Faulkner & Co. in England, as well as by its successor, Morris & Co. An equally

plausible prototype is a magnificent grand piano decorated by Edward Burne-Jones (1833–1898)—an artist affiliated with William Morris (1834–1896) and much admired by Reid—who based that work on a poem by Morris about the mythical Greek musician Orpheus and his wife, Eurydice.¹



LEFT: George Agnew Reid, *Adagio*, 1893, oil on canvas, 76.5 x 127 cm, National Gallery of Canada, Ottawa. RIGHT: Sir Edward Burne-Jones and Studio of Sir Edward Burne-Jones, painted decoration on the Graham Piano, 1879–80, oil on wood, 9 x 260 x 142 cm, private collection, England.

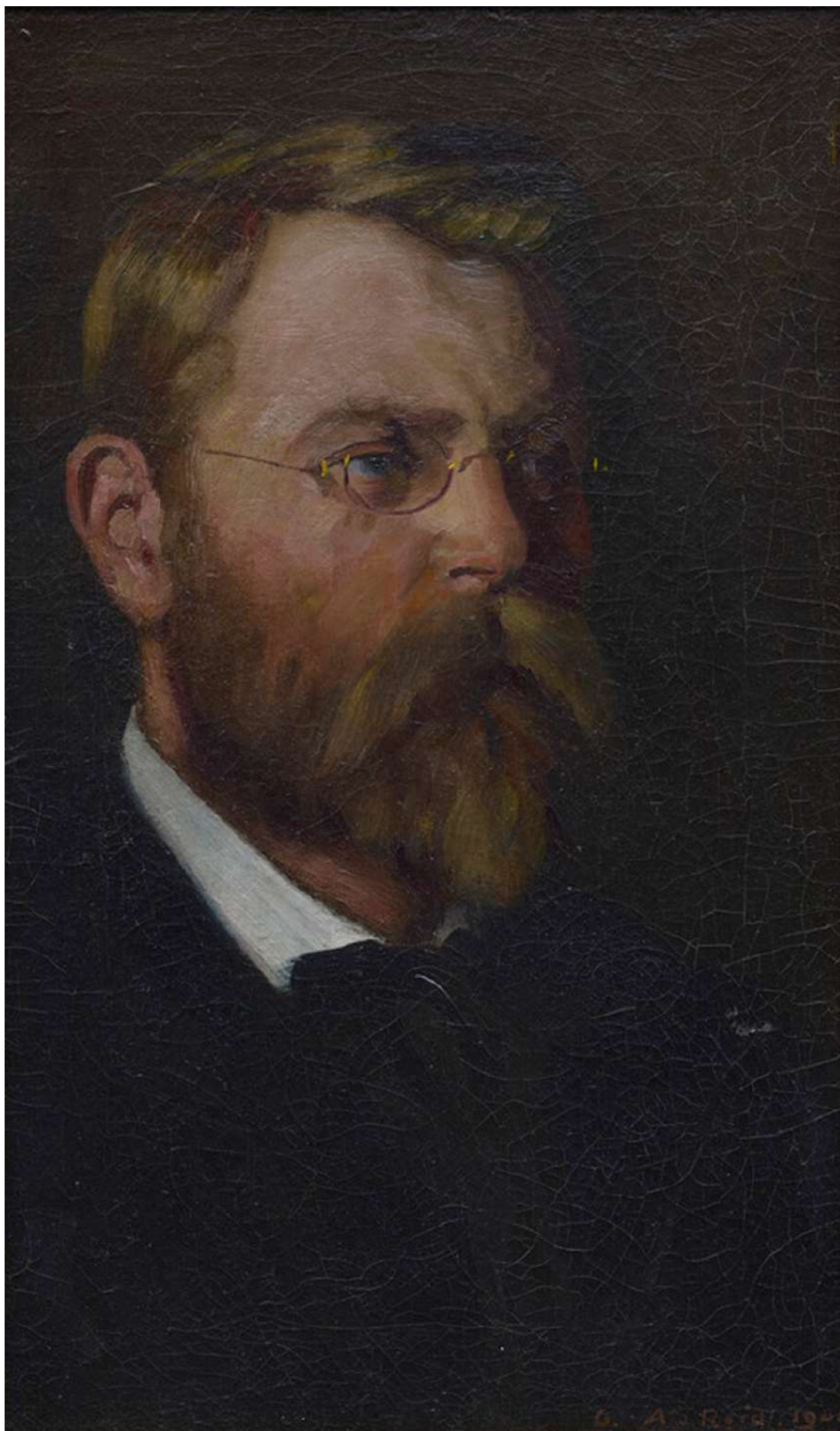


The paintings on Reid's piano depict outdoor scenes. *Music* (front left) shows a young man playing a lute for five listeners. *Dance* (front right) shows a couple dancing while others watch. *Adagio* (left side) is a sunset landscape, and *Largo* (right side) counters with a moonlit landscape. The music cabinet also has four paintings set outdoors. *Adagio* shows a male figure playing a flute. *Largo* is a moonrise scene. *Allegro* depicts a woman with her hair blowing in the wind, and *Andante* is an image of the same woman seated in a pensive attitude. The titles are all terms describing tempo in music performance.

Reid's scrapbooks contain sketches and photographs of this piano, including a drawing with an inscription dating its production to 1900.² That was the year he showed it in the Applied Art Exhibition organized by the Ontario Society of Artists. One reviewer described it as made of black walnut, but that was almost certainly an error as no other Reid piano is known to have existed.³ A *Toronto Star* reviewer of the same exhibition went into raptures, describing the instrument as "a dream of uniqueness, simplicity and strength" in comparison to the "hideous, bulky things [that] most pianos are."⁴ The notions of fitness for purpose and avoidance of unnecessary ornamentation were touchstones of the Arts and Crafts movement.

Reid showed the piano again in the 1904 annual display organized by the Arts and Crafts Society of Canada (later the Canadian Society of Applied Art). Priced at \$500, it apparently failed to sell because it appeared later in a photograph of the Reids' house on Indian Road,⁵ and a photograph of it in one of the artist's scrapbooks is inscribed with his Wychwood Park address. Reid additionally displayed the music cabinet in the 1905 exhibition of the Arts and Crafts Society of Canada, describing it in the catalogue as "Music Cabinet with Painted Decorations. Made by E. Challener."

PORTRAIT OF GUSTAV HAHN 1906



George Agnew Reid, *Portrait of Gustav Hahn*, 1906
Oil on canvas, framed: 69.8 x 49.7 x 6 cm; unframed: 51.4 x 31.5 x 2.7 cm
Art Gallery of Ontario, Toronto

Reid's portrait of Gustav Hahn (1866–1962) employs a sombre palette. The sitter wears a correspondingly serious expression and does not look at the viewer. Yet this was a portrayal of a close friend, colleague, and neighbour, and someone who shared Reid's dedication to William Morris (1834–1896) and the Arts and Crafts movement.

Hahn was born in Germany, where he trained as a designer. He moved to Toronto in 1888, working from 1892 until 1916 for Elliott & Son, the city's leading interior decorating company, as a muralist and a designer of stained glass, furniture, metalwork, and leatherwork. Like Reid, with whom he taught at the Central Ontario School of Art and Industrial Design from 1895 to 1902, Hahn was a dedicated mural painter. In 1892, he was contracted to decorate the main chamber of the recently constructed Ontario Legislative Building at Queen's Park with the allegorical figures *Moderation*, *Justice*, *Power*, and *Wisdom*. He was also one of six artists who joined Reid in an ultimately unsuccessful bid to provide murals for the federal Parliament Buildings, where his contribution was to have been a series of allegorical figures representing Canada's national virtues. In 1908, Hahn painted *Truth* and *Justice* in the council chamber of Toronto's city hall. This was the same building where Reid had installed his *Hail to the Pioneers* murals in 1899, and then tried but failed to interest the councillors in decorations for the council chamber itself.



Gustav Hahn, *Power*, 1892, painted mural, Legislative Assembly of Ontario, Toronto.

Like Reid, Hahn was a co-founder in 1903 of the Arts and Crafts Society of Canada (later the Canadian Society of Applied Art). He and his wife, Ellen Smith (1869–1965), a craftsperson specializing in leatherwork, lived in a house designed by the Arts and Crafts architect Eden Smith (1858–1949) in Toronto's High Park, near the Reids' home on Indian Road. The Hahns later followed the Reids in moving from High Park to Wychwood Park. The close friendship between the two couples would continue after Hahn left Toronto to farm in Brooklin (today part of Whitby) because of anti-German sentiment during the First World War.

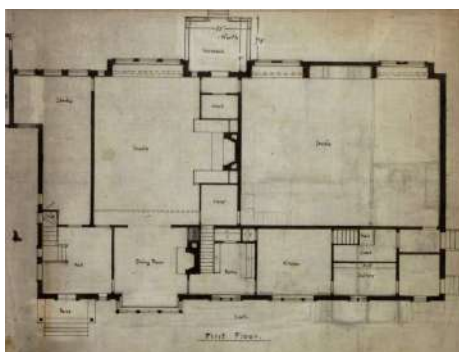
UPLAND COTTAGE 1906-8



George Agnew Reid, Upland Cottage, 1906-8
 Wychwood Park, Toronto
 Photograph by Chung Po Bau

Upland Cottage is the second and most substantial of Reid's Toronto homes, and was only the third house to be constructed in Wychwood Park. Reid lived there from 1907/08 until his death in 1947. His scrapbooks preserve several preparatory drawings for the house,¹ and the design set the visual tone for much of Wychwood's later architecture. Although Reid was the architect of several residences and other structures at the Onteora Club in New York State, he designed only three significant buildings in Canada: two Toronto houses for himself and his first wife, Mary Hiester Reid (1854-1921), and the new quarters for the Ontario College of Art (now OCAD University).

Upland Cottage is situated on the northern edge of Wychwood Park. "Upland" was an acknowledgment of its location overlooking a ravine. "Cottage" was a name commonly applied to the houses Reid had designed at Onteora, referring to both their bucolic locale and their incorporation of aspects of English cottage-style design. As was the case with Bonnie Brae, the Reids' home-studio at Onteora, Upland



LEFT: George Agnew Reid, floor plan for Upland Cottage, 1906, collection of the Giacomelli family. RIGHT: The Orchard, Chorleywood, Hertfordshire, England, 1899, designed and built by Charles Voysey, date unknown, photographer unknown.



Cottage and its landscaping complement one other, with the house designed to fit snugly into its natural setting instead of looking as if it had been imposed upon it.

Reid's long-standing commitment to the Arts and Crafts movement's principles of visual simplicity and clarity, as well as its use of natural materials in ways that emphasize their inherent qualities, links the house to the work of such British Arts and Crafts architect-designers as Baillie Scott (1865–1945) and Charles Voysey (1857–1941). Other Arts and Crafts characteristics on the house's exterior are the picturesquely asymmetrical facade, the steeply sloping roof, the gables, the casement windows, and the cream-coloured stucco. Upland Cottage's interior, too, is animated and given unity by its pervasive Arts and Crafts qualities. These include exposed beams, the extensive use of an unexotic wood (pine) for the walls and floorboards, a mural decoration by Mary Hiester Reid, the inglenook in Mary's studio, and the furnishings and fittings, most of them designed by George. Hiester Reid's two-storey studio also includes one of her husband's architectural trademarks: a balcony running the full length of one wall.

After his marriage to Mary Wrinch (1877–1969) in 1922, Reid added a two-storey porch and glassed-in sunroom on the north side of the house. For neighbouring lots on Alcina Avenue, he designed two studio-houses as rental properties, and then filled in the land between Upland Cottage and the Alcina Avenue buildings with three walled gardens, the large central one having a circular pool and fountain. But he ensured that these additions enhanced rather than undermined Upland Cottage's pre-existing character. The house is still inhabited today, faithfully preserved by its owners.

ALL SOULS CHURCH 1894, ENLARGED AND MODIFIED IN 1910 AND 1915-16



George Agnew Reid, All Souls Church, 1894, enlarged and modified in 1910 and 1915-16

Onteora, New York

Photograph by Scott O'Donnell

All Souls Church is one of two ecclesiastical structures Reid designed in the Catskills of New York State, the second being a church for the Twilight Park resort community several miles away from Onteora. All Souls is unique in being the only non-residential building for which Reid did both the architectural design and the interior decoration. From the beginning, his hand was everywhere in the building: he drafted the plans, chose the materials (including the local fieldstone used for the exterior), and supervised the construction process.

The exteriors of other buildings Reid designed for the Onteora community exemplified an Arts and Crafts aesthetic and also borrowed heavily from closely related aspects of English cottage and American vernacular (especially Shingle style) architecture. In contrast, All Souls is Gothic Revival in design, with a squat exterior, a square tower with battlements (but missing the original pointed steeple, lost in a fire), stepped buttresses, and lancet windows. In 1910, Reid added a transept and expanded the chancel, increasing the seating capacity by

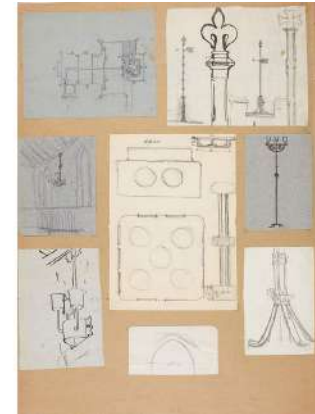
seventy-five per cent. Further alterations were done by Reid in 1915 and 1916 to add a sacristy and remodel the windows.

Unlike the building's exterior, the interior is a magnificent demonstration of a thorough-going Arts and Crafts union of the arts. The murals framing the altar show praying and music-making angels: a subject that underscores All Souls's non-denominational character by avoiding reference to specific creeds. There were originally two murals on the arched surface above each side of the chancel, but that program was substantially augmented in 1910, when the original murals were repainted and another was added above the altar. Reid painted the murals and designed most of the applied art objects, including the light brackets, the fireplace tools, and probably even the chairs flanking the altar. The most notable exceptions to this are the stained-glass windows, which were purchased in 1916 from Heaton, Butler and Bayne of London, a prominent Gothic Revival stained-glass company that supplied churches in Britain and its empire, as well as the United States.

Still in use as a church, All Souls was added in 1933 to the U.S. National Register of Historic Places, which identifies sites considered worthy of preservation because of their artistic value and/or historical significance.



LEFT: Interior view of All Souls Church, Onteora, New York, 2010, photograph by Louis Dallara. RIGHT: George Agnew Reid, *Page 62 of Scrapbook Volume 2: Eight sketches of decorative details of Onteora, All Souls Church, 1894*, George Reid fonds, Edward P. Taylor Library and Archives, Art Gallery of Ontario, Toronto.



WOMEN OPERATORS 1919



George Agnew Reid, *Women Operators*, 1919
Oil on canvas, 122.8 x 168.2 cm
Canadian War Museum, Ottawa

Women Operators depicts First World War factory employees producing shells for use overseas. Although the canvas is Reid's only wartime factory subject in which women predominate, it is otherwise entirely representative of his war paintings. Its large size, soft colouring, and depiction of human figures working within a cavernous space are all qualities repeated in his five other canvases showing factory subjects.

When Great Britain declared war on Germany on August 4, 1914, Canada—as a British Dominion subject to British foreign policy—entered the war on the same day. Although Reid's age made him ineligible for active military duty, he and his wife, Mary Hiester Reid (1854–1921), supported the war effort in other ways. Then, in November 1916, the Canadian-born Max Aitken (1st Baron Beaverbrook as of January 1917 and later Britain's first minister of information) established the Canadian War Memorials Fund (CWMF) to record Canada's involvement in the conflict. Initially the CWMF concentrated on European

subjects, for which it employed first British and then Canadian artists such as Augustus John (1878–1961), William Orpen (1878–1931), James Wilson Morrice (1865–1924), Maurice Cullen (1866–1934), and A.Y. Jackson (1882–1974)

Later in the war, Eric Brown, director of the National Gallery of Canada, obtained CWMF funding to commission artists to make records of war-related work within Canada. In the spring of 1918, George Agnew Reid's old friend and patron Sir Edmund Walker agreed to advise on artists appropriate to receive CWMF

contracts. Unsurprisingly, Reid was offered a commission a few months later "to make drawings in connection with the various works carried on for Canada's Imperial Munitions Board."¹ The result was eighteen medium-sized pastel drawings and six large oil canvases of munitions production, including *Women Operators*, as well as an even larger painting (244.5 x 182.5 cm) showing Armistice Day celebrations in downtown Toronto.



LEFT: Frances Loring, *Noon Hour at a Munitions Plant*, 1918–19, bronze, 88.9 x 186.7 x 15 cm, Canadian War Museum, Ottawa. RIGHT: Henrietta Mabel May, *Women Making Shells*, 1919, oil on canvas, 182.7 x 214.9 cm, Canadian War Museum, Ottawa.

Women Operators is unique among Reid's factory canvases because almost all the figures in it are female. Some twelve thousand women took on dangerous work in Canadian munitions plants during the war, replacing men who had left to enter the armed forces. Public interest in these women was high, and the CWMF responded by issuing contracts not only to Reid but also to the painters Henrietta Mabel May (1877–1971) and Dorothy Stevens (1888–1966), and the sculptors Frances Loring (1887–1968) and Florence Wyle (1881–1968).

May's *Women Making Shells*, 1919, deals with the same subject as *Women Operators*, but it features many more figures than are seen in Reid's comparatively uncluttered view. Although Reid's large painting is only half the size of May's (182.7 x 214.9 cm), *Women Operators* remains the sole significant image of First World War Canadian female munitions workers produced by a male artist. It is also—along with Reid's other munitions pictures—one of his final attempts at a contemporary human subject. After this, he would turn increasingly to historical themes and landscapes.

THE VALLEY OF THE AGAWA 1932



George Agnew Reid, *The Valley of the Agawa*, 1932
Oil on canvas, 101.6 x 127 cm
Government of Ontario Art Collection, Toronto

The Valley of the Agawa is typical of the paintings that dominated Reid's artistic output from the mid-1920s to the early 1940s, in sharp contrast to his focus on placid, domesticated scenery in his earlier landscapes. Painted in Toronto but based on sketches done in the geologically harsh Algoma region of Ontario, *The Valley of the Agawa* presents a landscape of natural grandeur and dramatic lighting. In images such as this one, Reid—who since his earliest rural genre canvases had been interested in art as an expression of Canadian identity—shows that he was as captivated by Algoma as the nationalist Group of Seven members had been in the late 1910s and early 1920s. He was, though, generally hostile to much of what he regarded as the group's slapdash modernist techniques.

Reid's first wife, Mary Hiester Reid (1854–1921), died in October 1921. A year later, he married his former student Mary Wrinch (1877–1969), a professional artist seventeen years his junior. Wrinch had first visited Muskoka, on the

southeast coast of Georgian Bay, in 1906, returning frequently in later years. By the time she married Reid, she was regularly exhibiting Ontario and Quebec landscapes, often richly coloured and vigorously painted. She and Reid went to northeastern Ontario for the first time in 1925, travelling from Sault Ste. Marie into the Algoma region. Both were enthralled by the unforgiving landscapes they saw there.



LEFT: Mary Wrinch, *Bay of Reflections: Temagami Forest Reserve*, n.d., oil on canvas, 86.2 x 96.8 cm, University College, University of Toronto. RIGHT: Mary E. Wrinch, *Page 3 of Scrapbook (detail): Wrinch painting at Lake of Bays*, c.1905-10, Mary E. Wrinch fonds, Edward P. Taylor Library and Archives, Art Gallery of Ontario.



The Reids' northbound trips coincided with Canadians' growing familiarity with the Group of Seven's post-1917 promotion of the inhospitable landscapes of the Algoma region and elsewhere. *The Valley of the Agawa* is, however, markedly different from views such as *Beaver Swamp, Algoma*, 1920, by Lawren S. Harris (1885-1970). The two paintings are compositionally similar, with dark foregrounds and trees on either side opening onto a brighter vista. But there are also significant differences. Reid's canvas lacks the brooding disquiet of Harris's, as well as its richness of colour and its thickness of paint application in the sky. Whereas the Harris painting conjures a visceral experience of rough terrain, Reid's picture is more illustrational in effect.

A similar comparison between Algoma images was made by a 1928 British critic, who contrasted Reid's evocation of an "atmosphere of seclusion and mystery but of light instead of gloom" to the Group of Seven's "bold decorative style."¹ A 1926 critic described Reid's northern landscapes as "a new departure for him, and one in which he has not failed to win distinction."² Newspaper commentators, however, rarely gave these paintings more than a passing mention, probably because of the reputational dominance of the Group of Seven when it came to images of harsh terrain. Tellingly, when Reid showed three northern landscapes alongside *Champlain Dreams of the Way to Cathay* at the 1931 Royal Canadian Academy of Arts exhibition, reviewers devoted considerable attention to the Champlain canvas but passed over the three landscapes in silence.

THE PROSPECTORS 1935



George Agnew Reid, *The Prospectors*, c.1935

Etching and drypoint on wove paper, 25.1 x 30.4 cm; plate: 20 x 25 cm

National Gallery of Canada, Ottawa

The Prospectors is almost unique among Reid's postwar prints because it is dominated not by landscape but by human figures: three men seen from close up. This compositional strategy reprises Reid's earlier commitment to large-scale human figures in paintings such as *The Call to Dinner*, 1886-87, *The Story*, 1890, and *Hail to the Pioneers*, 1898-99. *The Prospectors* is also one of the most ambitious and visually complex of the many prints Reid produced between the end of the First World War and the early 1940s, and it demonstrates his enthusiastic late-career embrace of an artistic medium—printmaking—that had previously been a minor and sporadic part of his practice. The importance he attached to the composition is evident not only in the fact that he exhibited the print in 1940 with the Society of Canadian Painter-Etchers and Engravers (CPE),

but also in his production of a 76.2 x 101.6 cm oil painting that established the composition of the subsequent print version of the theme.

Reid's earliest experiments in printmaking probably date to his first weeks at the Pennsylvania Academy of the Fine Arts, where he may have attended lecture-demonstrations by the British printmaker Francis Seymour Haden (1818-1910).¹ In 1885, Reid was a member of the recently founded Association of Canadian Etchers (restructured in 1916 as the CPE), and from about 1883 to 1893 he is known to have made five prints. But although he exhibited two monotypes in the 1912 Royal

Canadian Academy of Arts' annual exhibition, it was not until 1919, when he was fifty-eight years old and a central figure in Canadian art, that he turned his attention to making and exhibiting etchings, drypoints, and monotypes in a sustained way. He showed his prints most years from 1919 to 1942, especially in the annual exhibitions of the CPE.²

The overwhelming majority of Reid's prints after 1919 are landscapes, especially of the northeastern Ontario wilderness vistas that he visited with his second wife, Mary Wrinch Reid (1877-1969), in the 1920s and 1930s, and that he initially documented in situ as small oil-on-board sketches. Although he was generally dismissive of the art of the Group of Seven, his practice of making sketches of sparsely populated landscapes and then working those sketches up into more finished images overlapped the group's work with similar motifs in the 1920s and 1930s.



LEFT: George Agnew Reid, *The Prospectors*, 1933, oil painting, 122.5 x 148 cm, Government of Ontario Art Collection, Toronto. RIGHT: George Agnew Reid, *Abitibi Canyon*, 1930, etching on wove paper, 26.7 x 19.7 cm; plate: 20.1 x 13.8 cm, National Gallery of Canada, Ottawa.

The background of the slide is a painting of a landscape. It features a large, dark evergreen tree on the left side, a blue lake in the center, and rolling hills and mountains in the background. The sky is filled with soft, pastel-colored clouds. The overall style is impressionistic and colorful.

SIGNIFICANCE & CRITICAL ISSUES

George Agnew Reid displayed his commitment to Canada in easel paintings and murals that explored Canadian history and identity during decades when debate was raging about how the country could distinguish itself on the world stage. One aspect of that concern involved the portrayal of Indigenous people and subjects in Reid's art. He was also one of Canada's most active and influential proponents of the belief that creativity and beauty should permeate all public and private environments to enhance everyone's life. As part of that conviction, he was an industrious builder and reformer of art infrastructure and institutions, while also training generations of students as an art teacher.

PAINTING CANADA

The question of how to define “Canadian art” occupied many artists in the years around the turn of the twentieth century, three and four decades after Confederation. Some argued that Canada as a political entity was still too young to differentiate its art from that of older countries. Others identified specifically Canadian motifs, including landscapes, flora, fauna, and Indigenous populations. For his part, Reid was committed to making work that was as reflective as possible of his homeland.

“Canadian art,” he wrote, “should represent the idea of nationality and development.”¹



LEFT: Jules Breton, *The Morning (Le Matin)*, 1888, oil on canvas, 101.6 x 76.2 cm, private collection. RIGHT: Elizabeth Nourse, *Humble Menage (or A Humble Home)*, 1895-97, oil on canvas, 100.3 x 100.3 cm, Grand Rapids Art Museum, Michigan.

In 1886, J.E. Hodgson, secretary of the British Royal Academy of Arts, stated that a key marker of Canadian identity was its relatively recent history of European settlement.² Reid, himself a son of immigrant parents, agreed, and he hoped his rural genre scenes—including *Forbidden Fruit*, 1889; *The Story*, 1890; and *Mortgaging the Homestead*, 1890—would express important aspects of Canadian identity and character.

However, by the 1890s, genre subjects had become the lingua franca of European and American artists such as Jules Breton (1827-1906) and Jean Geoffroy (1853-1924) of France, and Daniel Ridgway Knight (1839-1924), Anna E. Klumpke (1856-1942), Elizabeth Nourse (1859-1938), and Gari Melchers (1860-1932) of the United States. These and other like-minded artists hoped that genre subjects would bring them success at major international exhibitions, especially the Paris Salon, where such themes were popular with critics and audiences. That degree of international approval made it difficult to cast genre images as statements of a specific nationality. As a prominent British critic contended, Canadian art needed to be “Canadian to the backbone,”³ rather than link itself with French subjects and techniques. Interestingly, within a decade of that statement, in the 1890s, Reid’s production of large-scale easel paintings on rural themes had declined sharply. By the middle of the 1890s, he was reorienting his exploration of Canadianness from easel genre paintings to murals.



George Agnew Reid, *Drawing Lots*, 1888–1902, oil on canvas, overall (framed triptych): 118.2 x 319.8 cm, Art Gallery of Ontario, Toronto.

An essential aspect of this transition was Reid's exposure in 1888 and 1889 to French mural painting in buildings of national importance, such as the Paris Hôtel de Ville. Under that stimulus, his first public murals, for the Toronto Municipal Buildings, continued his interest in rural history, but their location in the city hall made them a readily visible statement not only about local history (*The Arrival of the Pioneers* and *Staking a Pioneer Farm*, 1898–99) but also about communal aspirations for the future as embodied in the four allegorical figures of *Discovery*, *Fame*, *Fortune*, and *Adventure*. For Reid, the city hall afforded a forum that implied a broad public consensus about the murals' depicted themes: "a stimulation to achievement to commemorate noble ideals" in the pursuit of an "ideal which makes life truly worth living."⁴ But his hope of adding another fourteen scenes came to naught.



George Agnew Reid, *Ave Canada*, 1907–18, oil on canvas, overall: 89 x 525 cm (approx.), National Gallery of Canada, Ottawa.

In 1904, Reid organized a seven-artist proposal (not realized) to decorate the Parliament Buildings in Ottawa, thereby moving from portraying Canada on municipal and provincial levels to a national one. In the final scheme, his contribution was to have been a 21.3-metre-long panel dominating the entrance hallway of the Centre Block, on the theme of *Canada Receiving the Homage of Her Children*. To convey this abstract theme, he adopted an entirely allegorical approach: a rhetorical device he had admired in painted and sculpted adornment at the 1893 Chicago World's Fair. By the late 1890s, his friend James Mavor, professor of political economy at the University of Toronto, had already criticized allegorical and classical imagery for not being relevant or readable to contemporary viewers,⁵ but Reid was undeterred. Instead, his plan (never realized) included allegorical female figures representing Canada and the provinces, with other figures symbolizing various arts, industries, and periods of Canadian history.

Reid's commitment to painting the nation took a new form in 1908 and 1909. Samuel de Champlain had founded Quebec City near the Iroquoian settlement of Kanata (Stadacona) in 1608, and he reached what is now Lake Champlain in 1609. Reid attended the lavish tercentenary ceremonies—held in Quebec City and New York State—that marked this moment in the colonial history of the New World. In Quebec, he witnessed extravagant multidisciplinary re-enactments and other presentations of historical events performed on the Plains of Abraham by four thousand actors accompanied by an orchestra and a flotilla of ships on the St. Lawrence River. He and the artists Charles Huot (1855–1930), Marc-Aurèle de Foy Suzor-Coté (1869–1937), Henri Julien (1852–1908), and C.W. Jefferys (1869–1951), a former Reid student with an intense interest in Canadian history, recorded what they saw. The tercentenary stimulated Reid to explore Canada's past in painted reconstructions of specific historical episodes, rather than the generic events shown in most of his canvases of rural scenes and in the Municipal Buildings murals. He began with two nearly identical 1909 depictions of *Arrival of Champlain at Quebec*, which his biographer Muriel Miller plausibly characterized as the first of his several paintings of clearly defined historical happenings.⁶



George Agnew Reid, *Arrival of Champlain at Quebec*, 1909, pastel on vellum paper, 43 x 62.1 cm, Library and Archives Canada, Ottawa.

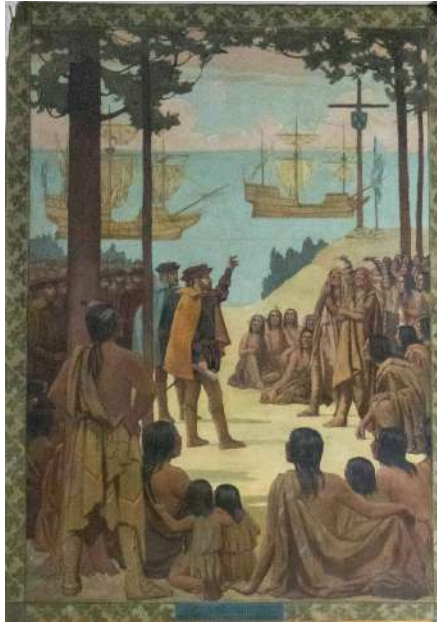
Throughout such experiments, however, Reid remained convinced that patriotic sentiment and good citizenship could be most effectively promoted through the medium of public mural painting. This assumption is apparent in a 1914 Ontario Department of Education pamphlet, of which he was the principal author; it devoted an entire chapter to the promotion of murals in public schools.⁷ In 1928, he finally got his chance to pursue the link between murals, education, and the exploration of Canadian identity. In that year, he was contracted to paint murals for an actual school: Jarvis Collegiate Institute in Toronto. Those murals ultimately occupied all four walls of the school auditorium and, except for the commemoration-themed panels *Sacrifice* and *Patriotism*, were dedicated almost entirely to European explorers, including Leif Erikson, John Cabot (Giovanni Caboto), Jacques Cartier, Samuel de Champlain, and Alexander Mackenzie. Also featured are views of the founding of the Hudson's Bay Company in 1670 and the arrival in Canada of United Empire Loyalists in the 1780s.

Soon before Reid began the Jarvis Collegiate murals, his lifelong thematic interest in Canada took a final and rather surprising form, one that obsessed him for the rest of his career. Placid Ontario and New York landscapes had constituted a major portion of his work since the mid-1890s. As he told an

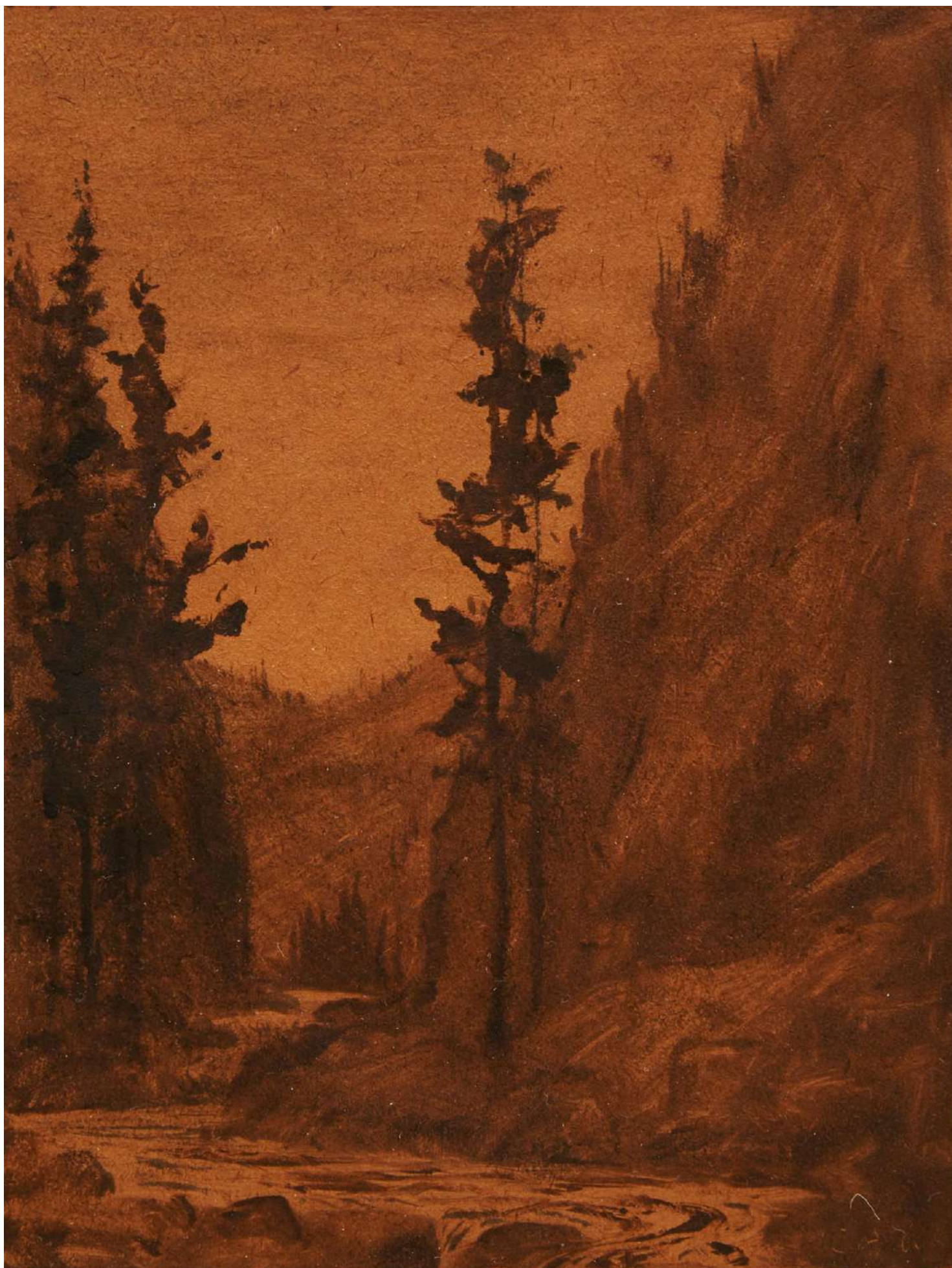
interviewer in 1913, "My first artistic efforts came out as landscapes—the noble unspoiled nature of Canada, with its grand horizon and clear air, its fine rolling country, and well grown trees, and its noble lakes and rivers. You would be astonished if you knew the number of my landscape studies and compositions."⁸ After his second marriage, however, Reid and his wife, Mary Wrinch (1877–1969), began to explore the more rugged Algoma and Temagami regions of northeastern Ontario.

Members of the Group of Seven (1920–33) had painted the Algoma region from 1918 to 1921, and

their art promoted those landscapes as popular symbols of Canada. Reid adopted the same stance. He produced oil sketches and canvases of northeastern Ontario landscapes, as well as large numbers of prints, including monotypes of Agawa Canyon that he exhibited with the Society of Canadian Painter-Etchers and Engravers and the Canadian Society of Graphic Art in the late 1920s and early 1930s. Reid, who had always admired what, in 1913, he had called "the noble unspoiled nature of Canada," found himself at the end of his career being compared to the Group of Seven: artists whose work he had often criticized for being crude, but with whom he shared a commitment to painting Canada.



LEFT: George Agnew Reid, *Cartier Discovers the St. Lawrence and Erects a Cross at Gaspé, 1534 A.D.*, 1928–30, painted mural, Jarvis Collegiate Institute, Toronto. RIGHT: George Agnew Reid, *Tranquility*, 1906, oil on canvas, 130.2 x 100.6 cm, Government of Ontario Art Collection, Toronto.



George Agnew Reid, *Agawa Canyon*, 1928-33, monoprint, 21.6 x 15.9 cm, private collection, Ontario.

INDIGENEITY, CANADIAN HISTORY, AND CANADIAN IDENTITY

One of the first Indigenous figures in Reid's art appears in *Staking a Pioneer Farm*, one of the two narrative panels of his project *Hail to the Pioneers—Their Names and Deeds Remembered and Forgotten We Honour Here*, 1898–99, in the Toronto Municipal Buildings. *Staking a Pioneer Farm* shows eight sturdy Euro-Canadian men surveying land that will soon be repurposed as a farm. There is also, though, a smaller ninth figure. Pushed into the background, a single Indigenous man stands beside a tree and warily watches the foreground activity. Reid may have borrowed him from a similar figure peering from behind a tree in *Saint Geneviève as a Child in Prayer*, c.1876, by Pierre Puvis de Chavannes (1824–1898), which he had seen in the Church of Sainte-Geneviève (now the Panthéon) in Paris.

The Indigenous man is represented as a creature of nature, part of a landscape that he (unlike the foreground men) supposedly does not use for “practical” purposes. His way of life seems as threatened as the tree he stands beside but that will soon be felled by the foreground men, most of whom have axes. The art historian Marilyn McKay has documented how images such as *Staking a Pioneer Farm* were part of a larger pattern of contemporaneous Canadian art that cast Euro-Canadians and Indigenous peoples into binary relationships: advanced versus primitive, active versus passive, and future-oriented versus doomed.⁹



Indigenous figures recur in Reid's subsequent art, including *Arrival of Champlain at Quebec*, 1909, and especially his 1928–30 Jarvis

Collegiate murals. The compositional dominance of Europeans in those murals contrasts with the passivity of almost all the Indigenous observers. In addition, only two panels—*Patriotism* and *Sacrifice*—do not include First Nations characters. As McKay observes, those are the sole images in the project that deal with a subject, the First World War (1914–18), that postdates the eighteenth century. The absence of First Nations figures in them removes Indigenous peoples from twentieth-century Canadian history, despite some four thousand of them having served during the First World War, the conflict that instigated the Jarvis Collegiate mural project in the first place.¹⁰

Reid's prioritization of European explorers reflected attitudes held by a majority of his settler contemporaries. These included the sculptor Hamilton MacCarthy (1846–1939), whose monument to Samuel de Champlain was commissioned on the three hundredth anniversary of the explorer's arrival at what is now Ottawa,

LEFT: George Agnew Reid, *Staking a Pioneer Farm* (detail), 1898–99, oil on canvas mounted on stone wall, 213.4 x 518.2 cm, Toronto Municipal Buildings. RIGHT: Pierre Puvis de Chavannes, *Saint Geneviève as a Child in Prayer*, c.1876, oil and pencil on paper on canvas, 136.5 cm x 76.2 cm, Van Gogh Museum, Amsterdam.

in Algonquin territory. MacCarthy's statue was erected in 1910 and stood for nearly a century at the edge of Nepean Point, silhouetted high above the Ottawa River, before both the statue and its plinth were removed during a redevelopment project that began in 2019.



LEFT: Jeff Thomas, *Scouting for Indians: Samuel de Champlain Monument, Ottawa, 1992*. RIGHT: Jeff Thomas, *Greg Hill in His Cereal Box Canoe, Ottawa, Ontario, 2000*.

The Iroquois photographer Jeff Thomas (b.1956) based his 2000–11 Champlain series on MacCarthy's monument. Champlain was a heroic figure for MacCarthy, as he was for Reid, who painted him several times, not only at Jarvis Collegiate but also in oils and pastels, and even as one of the figures adorning an Arts and Crafts-inspired wooden chest. In contrast, Thomas's photographs omit the figure of Champlain and instead show contemporary Indigenous and non-Indigenous people posing at the foot of the monument. That was the original location of MacCarthy's *Anishinabe Scout*, which was added to the ensemble in 1918 but removed in the 1990s at the urging of Ovide Mercredi, chief of the Assembly of First Nations, on the grounds that the figure's position kneeling at the base of the monument was degrading.¹¹

Attitudes have changed so substantially over the century since Reid began painting Champlain that in 2022, the National Capital Commission (NCC) decided not to return the explorer's statue to his former elevated position on a plinth above the Ottawa River. Instead, the NCC repositioned him at ground level and renamed Nepean Point, the site of his former monument, Kiweki (Algonquin for "returning to one's homeland") Point.

"ART FOR LIFE'S SAKE": THE UNION OF THE ARTS

"The useful arts are not separate from the fine arts," Reid insisted in an 1898 journal article.¹² With an artistic practice that ranged from easel painting to mural decoration, architecture, and the applied arts, Reid held that visual arts media should not be considered in isolation from each other. Nor should they exist within a hierarchical ranking. Good art was not the purview of those who could afford to buy or commission expensive paintings and sculptures. Instead,

everyone should have the right to access good design and beautiful objects on a daily basis in their private and public lives: everything from door latches to furniture, and from private houses to public murals. More than any other Canadian artist of his time, Reid lobbied in print and speeches to win over ordinary citizens, institutions, and government officials to this point of view.

The idea of a union of the arts had an international following in the late nineteenth and early twentieth centuries and manifested itself in multiple ways.¹³ Reid's interest in it had diverse sources. Among them was the City Beautiful doctrine that he saw at the 1893 Chicago World's Fair, where the architect Daniel Burnham (1846–1912) brought together painters, sculptors, architects, and landscape designers to create an aesthetically unified and grandly inspiring urban environment.



LEFT: View of the 1893 World's Columbian Exposition, Chicago, photograph by C.D. Arnold and H.D. Higinbotham. RIGHT: Gari Melchers, *The Arts of Peace*, 1892, painted mural, Hatcher Graduate Library, University of Michigan, Ann Arbor. This mural was originally painted for the 1893 World's Columbian Exposition in Chicago.

Another inspiration was Reid's understanding of how civic mural paintings in Europe and the United States were conceived by their sponsors and their makers as intimately bound up with the spatial organization, construction materials, and purposes of the buildings in which they were installed. This approach reached an early peak in his 1898–99 *Hail to the Pioneers* murals in Toronto's Municipal Buildings. The most important influence on Reid's thinking about a union of the arts, however, was the Arts and Crafts movement, with which he was involved beginning in the 1880s.

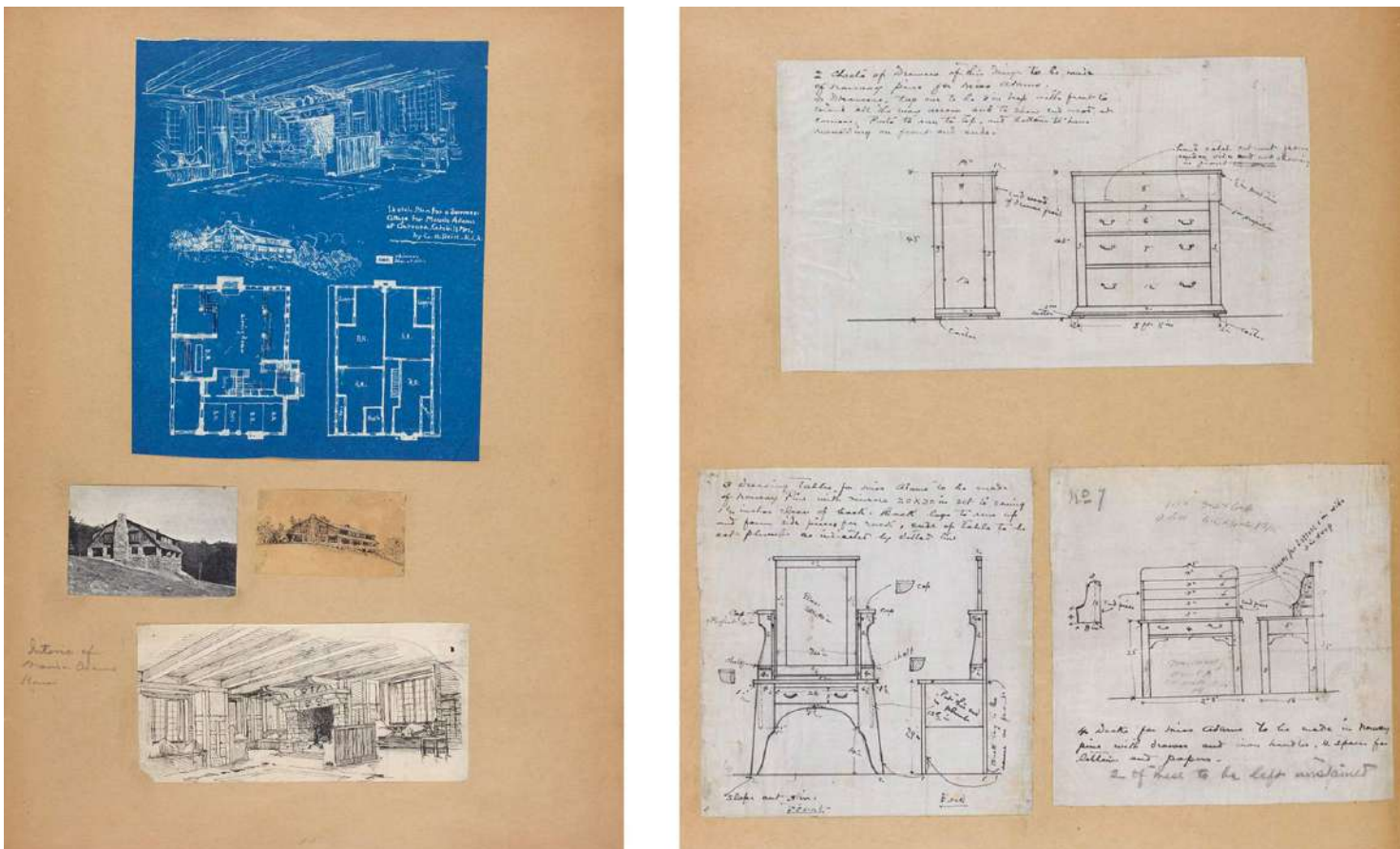
Reid's conviction that excellent design in all the visual arts contributed to individual enrichment and public betterment boiled down to a basic question about the purposes of—and therefore the audiences for—art. He rejected the topical phrase “art for art's sake,” as espoused by the Irish poet and playwright Oscar Wilde and others rebelling against the cloying moralism to which art was often yoked during the Victorian era. Reid equated art for art's sake with elitism and with the sterility of “technique for technique's sake.” He instead preferred the term “art for life's sake” or “art as an expression of the life of mankind.”¹⁴



LEFT: Frederick Challener and William J. Hynes, maquette for “*The Triumph of the Drama*,” 1901, pastel on emery paper, in plaster mount, 55.2 x 160.5 cm; centre image: 31 x 91.5 cm; side images: 17 cm diameter each, National Gallery of Canada, Ottawa. RIGHT: Interior view of St. Thomas Anglican Church in Toronto, designed by Eden Smith, 2024, photograph by Gregory Worth.

Among his colleagues who shared that commitment were the textile designer and interior decorator Candace Wheeler (1827-1923), the muralist, designer, and interior decorator Gustav Hahn (1866-1962), and the decorative painter Frederick Challener (1869-1959), who designed murals for both government buildings and such popular venues as hotels, restaurants, theatres, and even steamships. Another close colleague and friend of Reid's, Eden Smith (1858-1949), was president of the Toronto Architectural Eighteen Club. As the club's president, Smith led its opposition to the accreditation of architects by professional examinations, contending instead that architecture was most productively understood as "the harmonious association of all the crafts."¹⁵

Reid himself was the dominant figure in founding the Society of Mural Decorators (1894) and the Arts and Crafts Society of Canada (1903), both dedicated to promoting a union of the arts.



LEFT: George Agnew Reid, Page 15 of Scrapbook Volume 2: Sketch plan for cottage of Maude Adams at Onteora, two ink sketches of Adams cottage, photograph of Adams cottage, late 1800s, George Reid fonds, Edward P. Taylor Library and Archives, Art Gallery of Ontario, Toronto. RIGHT: George Agnew Reid, Page 98 of Scrapbook Volume 2: Three ink sketches: furniture for Miss Adams, n.d., George Reid fonds, Edward P. Taylor Library and Archives, Art Gallery of Ontario, Toronto.

Reid faced an uphill battle, though, against uninterested, cash-strapped, or parsimonious institutions. Municipal, provincial, and federal governments all declined to fund his mural projects. But his activism in promoting good design for like-minded figures in the private sector was more successful. He designed houses, murals, and accessories for several friends at the Onteora colony in New York State. For the actress Maude Adams, for example, he designed not only the plan, the exterior elevations, and the interior of her Onteora home (including a mural), but also its furniture. The most active and influential of his private clients was the banker and arts patron Byron (later Sir Edmund) Walker (1848-1924), whose public collaboration with Reid began in 1897, when both

were members of the Toronto Guild of Civic Art, and who commissioned a mural by Reid for his library, which is no longer extant.



George Agnew Reid, *Page 254 of Scrapbook Volume 1 (detail): Reid's mural in Sir Edmund Walker's library, Toronto, c.1902*, George Reid fonds, Edward P. Taylor Library and Archives, Art Gallery of Ontario, Toronto.

The most inclusive and ambitious examples of Reid's union of the arts, however, were the three homes (one in Onteora and two in Toronto) he designed for himself and his first wife, Mary Hiester Reid (1854–1921), along with All Souls Church in Onteora. He drafted the plans for all four buildings, chose the construction materials, incorporated murals painted by either himself or his wife, and designed most of the furniture, fixtures, and fittings. All these buildings were permeated with Reid's conviction about the centrality to his creative process of prioritizing a thoroughgoing union of the arts.

BUILDING INFRASTRUCTURES FOR ART

More than perhaps any other artist of the late nineteenth and early twentieth centuries, Reid was instrumental in building and supporting institutions and infrastructures that underpinned Canadian art production and display. Aside from being the principal founder of the Society of Mural Decorators and the founding vice-president of the Arts and Crafts Society of Canada (soon renamed the Canadian Society of Applied Art), he was a founding member of the Associated Watercolour Painters (1912) and the Canadian Society of Painters in Water Colour (1925), and he had



George Agnew Reid, *Algoma Lake*, 1926, watercolour over graphite on wove paper, 36.7 x 51.2 cm, National Gallery of Canada, Ottawa.

close connections with the wealthy and influential lay members of the executive of the Toronto Guild of Civic Art.

Reid initiated exhibitions and regularly contributed to the annual shows of the Royal Canadian Academy of Arts (RCA), the Ontario Society of Artists (OSA), the Art Association of Montreal, and the Canadian National Exhibition. He also participated in applied art exhibitions staged by the Toronto Architectural Eighteen Club and the Arts and Crafts Society of Canada / Canadian Society of Applied Art. In so doing, he made an important point of straddling the categories of the fine and applied arts.

As president of the OSA from 1897 to 1901, Reid led the process of revising its constitution to specify that the society would encourage art that addressed Canadian themes and iconography. As noted above, this was a crucial initiative at a time when many institutions were attempting to identify specifically Canadian cultural characteristics to distinguish the young country at home and abroad. As the art historian Joan Murray has stated, by 1901 (the final year of Reid's OSA presidency), "the creation of a living Canadian art was accepted as the foremost aim of the Society."¹⁶ As president, Reid also led the OSA in organizing and hosting the groundbreaking 1900 Exhibition of Applied Art. Under his leadership, the OSA created a travelling exhibitions program that took art displays to Ontario towns that lacked exhibition facilities. He also worked with the Guild of Civic Art to create the Public School Art League, which made recommendations for educational murals in schools.¹⁷



LEFT: Cover of the catalogue for the second exhibition of the Canadian Society of Applied Art, 1905, designed by George Agnew Reid. RIGHT: George Agnew Reid, *Page 283 of Scrapbook Volume 1 (detail): Installation view of RCA exhibition, National Gallery of Canada, Ottawa, 1906*, George Reid fonds, Edward P. Taylor Library and Archives, Art Gallery of Ontario, Toronto.

Equally impressive was Reid's tenure as president of the RCA (1906-9). As he had done at the OSA, he both oversaw revisions to the RCA constitution and instituted what he intended to be a series of touring exhibitions, on the theory that building interest in Canadian art required giving as many people as possible the opportunity to see it. To that end, he sent a large show to Halifax

and another to Sherbrooke, although difficulties with the RCA's executive council ended the project at that point.

During his RCA presidency, Reid was also involved in reviving the fortunes of the National Gallery of Canada (NGC). Founded by the RCA in 1880, the gallery had since languished as a largely neglected section of the federal Department of Public Works, surviving on a derisively inadequate budget. Adopting a more interventionist role than previous RCA presidents, Reid in 1907 petitioned both the governor general, Lord Grey (the NGC's patron), and Prime Minister Wilfrid Laurier to create a new management structure to "systemize and control all efforts on the part of the Federal Government in connection with the Fine Arts,"¹⁸ including supervision of the National Gallery.

That same year, the government established a modified version of Reid's proposal: a three-man Advisory Arts Council headed initially by Montreal businessman and senator George Drummond and, following his death in February 1910, by Byron Walker, Reid's most stalwart and influential supporter. The council proved to be highly effective at reforming the NGC. Under its stewardship, the gallery's funding to buy art increased almost immediately to \$10,000 per year, and by 1913, its annual budget had reached \$100,000—several times what it had been before the inception of the council. Reid was not a member of the Advisory Arts Council, but he was its indispensable midwife. He also made recommendations to the council's members, especially Walker, with whom he had an exceptionally strong working relationship.



Claude Monet, *Waterloo Bridge: Effect of Sunlight in the Fog*, 1903, oil on canvas, 73.7 x 100.3 cm, National Gallery of Canada, Ottawa.

Unfortunately, several of Reid's colleagues in the RCA felt that he acted with too little deference to the academy's executive, and the membership took the unprecedented and remarkably short-sighted step of ending his term after three years instead of the usual five. But as the artist Fred Brigden (1871–1956) accurately remarked in 1929, "When one sees the place the National Gallery fills today in the life of Canada, we realize how great a debt we owe to... [Reid] for this alone."¹⁹ Even in that year, two decades after he had ceased being the RCA president, Reid was advocating for revisions to the academy's constitution that would eventually lead to associate academicians having voting privileges.

Reid also assumed an important role in the creation of the Art Museum of Toronto (the Art Gallery of Toronto from 1919 to 1966 and the Art Gallery of Ontario thereafter). It was under his presidency that the OSA published *On the Need of an Art Museum in Toronto* (1899). He and Walker were the most active members (honorary secretary and president, respectively) of a provisional

council that drafted a constitution for the projected museum and raised enough public interest and funding to convince the provincial government to incorporate it in 1900.



LEFT: Ontario Society of Artists members at the opening of the Art Museum of Toronto, April 4, 1918, *Toronto Star Weekly*, April 20, 1918. RIGHT: Art Gallery of Toronto, 1922, photographer unknown.

A decade later, the Grange—the home of the journalist and historian Goldwin Smith and his wife, Harriet Boulton Smith—was left in Smith's will to the then homeless museum. Reid, though, continued to campaign for a purpose-built art gallery. He was successful: construction of a new building, annexed to the Grange and designed by Darling and Pearson Architects, was completed in 1918.

THE ART TEACHER

Reid's commitment to forming the next generations of artists was also long-lasting and profound. In 1929, he described teaching as "an intense part of my life. It has been an interest in a cause which has not been less to me than any cause can be to the spirit of man."²⁰ Many of his students had fond memories of his empathy and insights. Carl Schaefer (1903-1995), for example, recalled Reid as a patient, helpful, inspiring instructor.²¹ The future Group of Seven member J.E.H. MacDonald (1873-1932), who was twenty-five years old when he began lessons under Reid in 1898, described him as "a good teacher, careful, ample in explanation, ready to demonstrate anything he says, with his brush. I see now the reason of the importance given to 'technique' by artists."²² Mary Wrinch remembered Reid as "a born teacher" who "worked by telling, not doing, so that we didn't copy his palette."²³



Carl Schaefer, *Ontario Farmhouse*, 1934, oil on canvas, 106.5 x 124.7 cm, National Gallery of Canada, Ottawa.

Reid's nearly half-century career as a teacher began with his giving private lessons in the mid-1880s. When oversight of the original Ontario School of Art was returned to the Ontario Society of Artists by the provincial government in 1890, he was hired as a painting instructor. He retained that position until 1912, when the school was incorporated as the Ontario College of Art (OCA; now OCAD University), with the goals of training professional fine artists, commercial artists, and teachers.²⁴ In that year, Reid became the OCA's founding principal, a position he held until 1929.

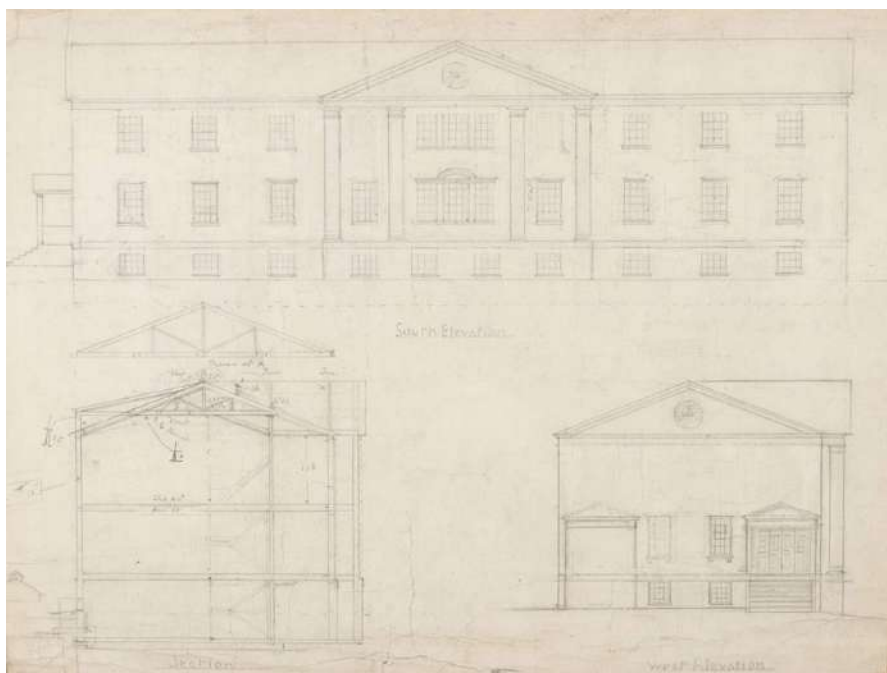


George Agnew Reid teaching a costume drawing class at the Ontario College of Art, date unknown, photographer unknown.

Intriguingly, as the OCA's first principal, Reid—despite his training under Thomas Eakins (1844-1916)—did not introduce anatomy classes until 1912, and even then on a much smaller scale than he had enjoyed at the Pennsylvania Academy of the Fine Arts. In his classes, he taught the importance of using pencil or charcoal for preliminary drawings, whereas he had been excited by Eakins's preference for working directly with the paintbrush without relying on preparatory drawings. Reid also placed more emphasis on the antique class than Eakins had done. Finally, in a nod to social expectations of sexual modesty, the models for life classes at the OCA were still partially draped as late as 1924.²⁵

Reid's tenure as the OCA's president was nonetheless transformational. He oversaw the college's six departments and revised curriculum, hired additional staff, and instituted an outdoor summer school. Working with Horwood and White Architects, he drafted plans for a new building that allowed the college to move out of its cramped quarters in the Toronto Normal School and into its first purpose-built home in 1920. Enrolment grew by 230 percent, from 180 to 410, during his first twelve years as principal.²⁶ As senior officers of the OCA council wrote to Reid in 1928, "We wish to put on record our formal recognition of the way you carried the school year after year as practically a private burden on your own shoulders."²⁷ The next year, the formal event marking his retirement was filled with tributes from colleagues and students. "One can hardly speak of art in

Ontario without speaking of George Reid," declared J.E.H. MacDonald, Reid's former student and his successor as the OCA principal.²⁸



LEFT: George Agnew Reid, *Page 68 of Scrapbook Volume 2: Pencil sketch of proposed Ontario College of Art building, 1920*, George Reid fonds, Edward P. Taylor Library and Archives, Art Gallery of Ontario, Toronto. RIGHT: George Agnew Reid, *Untitled (portrait of J.E.H. MacDonald)*, 1936, oil on canvas, 50.5 x 40.5 x 1.5 cm, Ontario College of Art and Design University Collection, Toronto.



STYLE & TECHNIQUE

George Agnew Reid employed a range of media, themes, styles, and techniques during his career. As a student of Robert Harris (1849–1919) and especially of Thomas Eakins (1844–1916), he adopted the direct, or “French,” painting method, using his brush to block in large areas of form, colour, and light. He embraced the practice of painting outdoors, en plein air, which led him to experiment with Impressionism. Reid was also a leading proponent of the Arts and Crafts movement. Under this influence, he became a key figure in bringing together painting, architecture, and the applied arts as a way to enhance personal and social fulfillment.

THE “FRENCH METHOD” OF PAINTING

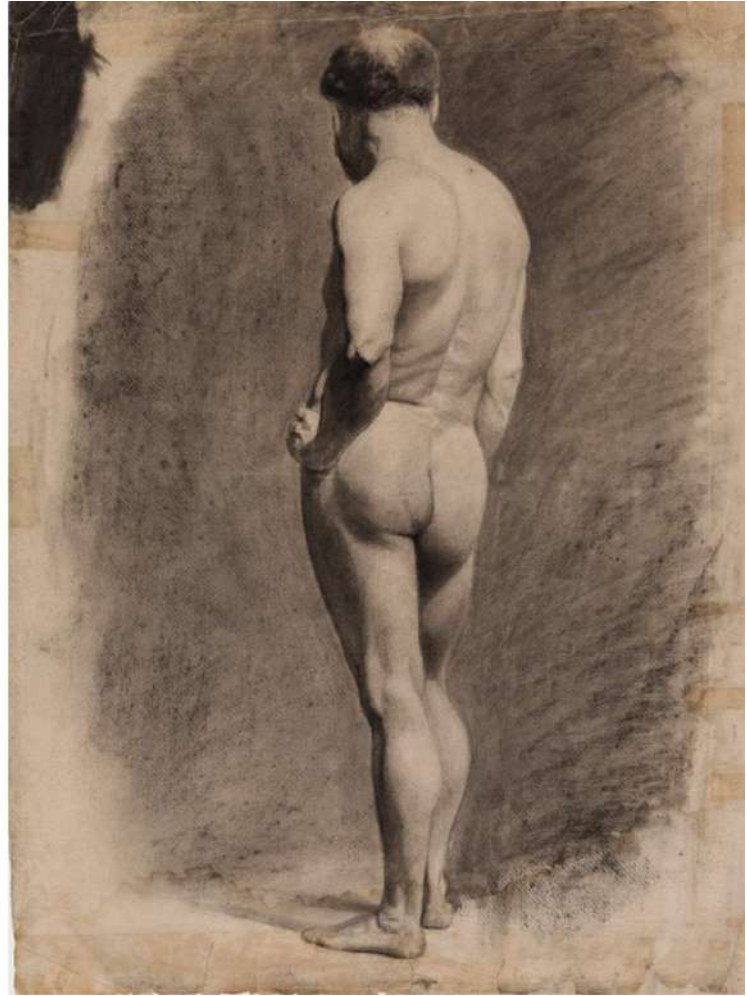
As an art student, Reid specialized in the human figure, and it was his figure paintings of the late 1880s and early 1890s that established his reputation as an important Canadian artist. The Ontario School of Art (now OCAD University), which he entered in 1878, did not have a life class. But Reid did learn something crucial for his later work in the antique class taught by the rising star Robert Harris (1849–1919), whose large 1883 painting *The Fathers of Confederation* (destroyed by fire in 1916) made him Canada’s best-known portraitist.



George Agnew Reid, *The Visit of the Clockcleaner*, 1892, oil on canvas, 76.8 x 117.5 cm, private collection.

The antique class, in which students drew copies of plaster casts of classical sculptures, was a standard feature of art schools. Students took this class until they mastered draftsmanship skills.¹ Harris, however, took a different approach. Instead of seeing the casts in terms of line, the traditional method, he taught students to look at them as consisting of broad planes of light and dark. Once students had grasped the overall construction of a form, they could begin to refine their work, incorporating more and more middle tones without sacrificing their original perception of broad areas of light and dark.

Reid wrote that under Harris’s guidance, “[I] began to build my work from the antique in solid planes and masses, not overworked, Harris preaching that the masses were everything.” Harris had learned this approach during his studies with Léon Bonnat (1833–1922) in Paris, and Reid later recalled being immediately enthusiastic about it.² “In later years, when I went to Paris to study, I recognized this as the French method, as the professors constantly used the expressions ‘Les valeurs’ [lights and darks], ‘Le ton vaste’ [broad tonal areas], ‘Dessinée par la masse [draw by mass].’”³ Outside the antique class, Reid applied the French method when he made a copy of Harris’s *The Newsboy*, 1879: a replica admired by Harris.



LEFT: George Agnew Reid, after Robert Harris, *The News Boy*, 1880, oil on board, 48.8 x 33.5 cm, Confederation Centre Art Gallery, Charlottetown. RIGHT: Susan Macdowell Eakins, *Figure Study*, before 1880, charcoal on cream laid paper, 63.9 x 47.4 cm, Pennsylvania Academy of the Fine Arts, Philadelphia.

Philadelphia's Pennsylvania Academy of the Fine Arts (PAFA), where Reid studied from 1882 to 1884, offered him something the Ontario School of Art could not: life classes. His attendance records at PAFA show he spent most of his time in those classes.⁴ Thomas Eakins (1844–1916)—who, like Harris, had studied with Bonnat—eschewed preparatory pencil and charcoal studies in favour of the loaded paintbrush because, as he said in an 1879 interview, “The main thing the brush secures is the instant grasp of the grand construction of a figure. There are no lines in nature.”⁵ Eakins systematically applied this technique to painting from the live model rather than drawing from immobile casts. Reid recorded that he was particularly interested in this aspect of Eakins's lessons,⁶ and this is evident in sketches such as *Study of a Woman with Arms on Head*, 1884.



Jean-Joseph Benjamin-Constant, *Evening on the Terrace (Morocco)*, 1879, oil on canvas, 123 x 198.5 cm, Montreal Museum of Fine Arts.

In 1888 and 1889, Reid and his wife, Mary Hiester Reid (1854–1921), spent a year in Europe, much of it in Paris, where he studied at the Académie Julian and the Académie Colarossi. At the Julian, Reid worked under the French portraitist and muralist Jean-Joseph Benjamin-Constant (1845–1902), an artist “poised halfway between academic traditions and modern audacity.”⁷ Benjamin-Constant’s most important impact on Reid was his preference for quickly establishing the principal aspects not just of the human figures in his work (an idea with which Reid was familiar because of his studies with Harris and Eakins) but also of the overall tonal and light/dark structure that underpinned its composition. Under Benjamin-Constant, Reid worked on a painting’s foreground figure(s) and the background simultaneously rather than in separate stages.

The results were sketches such as *The Sword of Damocles*, 1888–89, made while Reid was at the Académie Julian, that are characterized by a pleasing sense of pictorial unity and cohesion. Benjamin-Constant’s lessons are also evident in Reid’s finished canvases, such as *Family Prayer*, 1890, painted the year after Reid returned from Paris. *Family Prayer* achieves an overall unity—a

pervasive sense of an enveloping atmosphere that ties everything together—through an emphasis on broad planes of tone and of light and dark, a corresponding blurring of potentially distracting details, and consistently fluid



LEFT: George Agnew Reid, *The Sword of Damocles*, Julian Academy, 1888–89, Oil on canvas, 25.5 x 39.9 cm, Art Gallery of Ontario, Toronto. RIGHT: George Agnew Reid, *The Other Side of the Question*, 1890, Oil on canvas, 104 x 132.5 cm, Art Gallery of Ontario, Toronto.

brushwork that permeates the entire canvas. A comparable technique defines such genre paintings as *Forbidden Fruit*, 1889; *The Story*, 1890; *Mortgaging the Homestead*, 1890; and *The Other Side of the Question*, 1890. In contrast, the woman in the earlier painting *The Call to Dinner*, 1886–87, begun the year after Reid left Philadelphia, is successfully rendered as a three-dimensional form, but she is not convincingly integrated into the landscape, which appears to have been painted before the woman's body was superimposed onto it. Reid's studies under Benjamin-Constant can be credited with helping resolve that problem.



George Agnew Reid, *Family Prayer*, 1890, oil on canvas, 103.5 x 130.3 cm; framed: 124 x 151 cm, Victoria University Collection, Toronto.

Lucius O'Brien (1832–1899), a senior figure in Canadian art at the time, was not pleased with Reid's blurring of detail in canvases such as *Family Prayer*. O'Brien described Reid as "one of the eliminators."⁸ "He could easily ruin Canadian art," O'Brien grumbled, "but, there's one thing, no one will ever want to buy his pictures." The popularity of Reid's large genre images in Canada, and his success in showing six of them in Salon exhibitions in Paris between 1889 and 1894, proved O'Brien wrong.

PLEIN AIR AND IMPRESSIONIST PAINTING

During the 1890s, Reid's paintings took on *plein air* qualities. Describing works created outdoors rather than in a studio, *plein air* painting had been popular with French artists since the 1830s. But it was most firmly established in the 1870s and 1880s by Impressionists, who valued this practice because it captured ephemeral effects of light and weather, imparted a sense of spontaneity and immediacy, and implied the use of bright colours—all of which encouraged the generalization of form rather than a reliance on detailed realism.

Reid was so interested in *plein air* work that he instituted outdoor sketching classes for his private pupils in Toronto and Onteora, as well as for students at the Ontario School of Art (and subsequently, the Ontario College of Art) (now OCAD University). His own output also shows a *plein air* influence, for various reasons. First, he was painting landscapes more frequently from the early 1890s onwards. Second, the mural art he admired in Europe in the late 1880s coincidentally echoed characteristics of *plein air* work, such as reduced detail, simplified forms, and suppression of three-dimensional recession, as well as its reduction of narrative complexity and its greater emphasis on all-over surface patterning.

A third factor in Reid's embrace of *plein air* painting was the popularity of Impressionism, which made *plein air* work especially attractive for young artists. By the time George and Mary Hiester Reid visited Paris in 1888 and 1889, the influence of the movement had so permeated the French art world that *juste milieu* (middle of the road) artists, such as Jules Bastien-Lepage (1848–1884) and the Canadian Paul Peel (1860–1892), were supplementing their academic canvases with modified *plein air* characteristics. Even Pierre Puvis de Chavannes (1824–1898), whose classicizing murals Reid much admired, employed a palette and paint application that grew increasingly light and broad, respectively, as a result of his awareness of Impressionism.

Reid's Impressionism-influenced canvases of the 1890s are among his freshest. *Idling*, 1892, and *City and Country*, 1893, have sun-dappled outdoor settings, relatively loose brushwork, reduced detail, and sunny colours—including, in *City and Country*, the bluish shadows favoured by fully Impressionist artists. Yet these canvases stop short of the movement's goal of seeing the world purely in terms of coloured light rather than solid forms. In contrast, Claude Monet (1840–1926), in his series of eminently impressionist views of Rouen Cathedral from 1892 to 1894, reduces the massive solidity of the architecture to physically insubstantial, shimmering curtains of light. Both *Idling* and *City and Country* retain a respect for the underlying sturdiness of the children's bodies and for carefully structured compositions.



Paul Peel, *The Young Gleaner*, 1888, oil on canvas, 83.8 x 59.1 cm, private collection.



LEFT: George Agnew Reid, *Idling*, 1892, oil on canvas, 45.7 x 40.6 cm, private collection. RIGHT: George Agnew Reid, *City and Country*, 1893, oil on canvas, 91.4 x 72.4 cm, Government of Ontario Art Collection, Toronto.

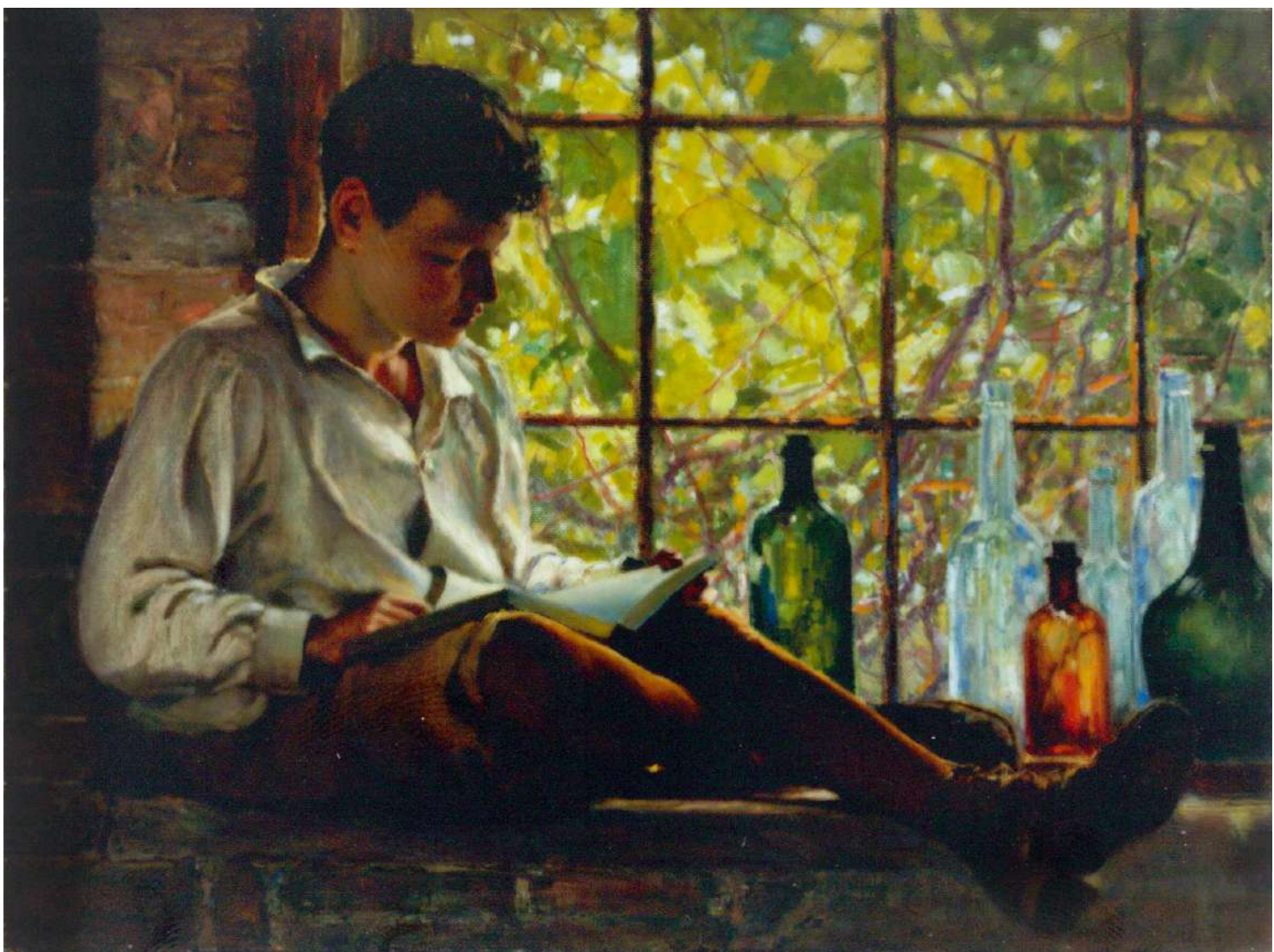
In 1896, three years after painting *City and Country*, Reid was back in Paris, exploring Impressionism in greater depth. Yet although he considered it “worthy of respect,” it was for him “only a phase.”⁹ In addition, Toronto audiences and critics were generally ill-informed about, and lukewarm towards, impressionist art until the early twentieth century. “His [Reid’s] ‘Berry Pickers’ is interesting in incident,” wrote an 1892 reviewer of another *plein air* painting, “[but] a little woolly in execution, and shows not unusual carelessness in drawing.”¹⁰ “My mild effort at an impressionist experiment seems to have worked havoc with some critics,” Reid wrote the next year.¹¹

Reid’s ambivalent attitude to Impressionism was evidence of his lifelong belief in the value and flexibility of the academic tradition. All his most influential teachers—Robert Harris, Thomas Eakins, and Jean-Joseph Benjamin-Constant—had combined their traditional academic training with more modernist techniques, but they had never sacrificed the former to the latter. Hence Reid’s conviction about the inherent flexibility of academic training. “I am both a believer in the academic and in modernism,” he stated in 1929. “I claim for the academic the power to grow, because it has the power to assimilate all good thought through research and experiment. The academic was never static, although at times it may appear so.”¹²



LEFT: George Agnew Reid, *The Berry Pickers*, 1890, oil on canvas, 189.2 x 146 cm, Nipissing University Art Collection, North Bay, Ontario. RIGHT: Arthur Lismer, *A September Gale, Georgian Bay*, 1921, oil on canvas, 122.4 x 163 cm, National Gallery of Canada, Ottawa.

This attitude was accompanied by a suspicion of what Reid took to be innovation for the sake of novelty. "Post Impressionism, Cubism, Futurism, Vorticism, Expressionism," he proclaimed, "have arisen... as efforts to cast off the academic.... All that is named modernism is not necessarily modern, but only the old cry for something new at any cost."¹³ Even as late as the early 1930s, he signed a petition circulated by the Vancouver firebrand architect John Radford (1860–1940) alleging that the National Gallery of Canada was engaging in "flagrant partisanship" and the organization of exhibitions that did "not represent the best in Canadian art."¹⁴ The National Gallery came under fire when, for example, in 1926 it offended conservative sensibilities by purchasing *A September Gale, Georgian Bay, 1921*, by Arthur Lismer (1885–1969).



George Agnew Reid, *In the Cellar Window*, 1914, oil on canvas, 76.2 x 101.5 cm, Power Corporation of Canada Art Collection, Montreal.

In his later life, Reid admitted that he had begun "as a radical in art and a devotee of Eakins of Philadelphia, who... broke the hard and fast rule that drawing should precede painting.... I came to realize, however, that this break with tradition was only a trifling matter, and, while a great truth, was only a part of the greater one that no one way to do things is the only right way."¹⁵ His dedication to *plein air* painting and his flirtation with Impressionism reinforced key modernist aspects of what Reid had learned from Eakins and Benjamin-Constant about how to construct unified pictorial compositions. At the same time, though, he remained cautious about abandoning the safety of the academic tradition. Adherence to that tradition ultimately distanced him from

the more radical forms of modernism that came to characterize international and Canadian art beginning in the early twentieth century.

MURAL PAINTING

Reid argued that a mural “is not an easel painting on a large scale, painted without reference, either in technical treatment or subject, to its future destination.” It should not “require much verbal explanation; it must not force itself upon the attention of the viewer as though it, and not the object it beautifies, were the main consideration. If it does give the impression that it is the *raison d’être* for the building then it helps to perpetuate an architectural falsehood.”¹⁶

From 1896 to 1910, Reid executed murals for “at least five drawing rooms, painted twenty over-mantel subjects—single panels or triptychs—and at least a dozen single-figure panels, as well as decorating the Toronto city hall entrance, and working out a sustained scheme in the [All Souls] Oteora Church.”¹⁷ The locations of many of these murals are not recorded in Reid’s catalogue raisonné, compiled by his biographer, Muriel Miller, because it lists only works that were extant at the time of publication.¹⁸ Others had been covered up, removed, lost, or destroyed.

Like most of his contemporaries, Reid did not paint his murals directly onto wet or dry plaster (*buon fresco* and *fresco secco*, respectively), which would have made removing and relocating them extremely difficult and expensive. Instead, he employed the *marouflage* technique of painting on canvas in his studio and then affixing his murals to walls using an adhesive mixture of thick white lead, oil, and resin. Such murals can be removed from their walls to be put into storage, which means they can easily be lost, as happened with, for example, the scene Reid painted to go above the stage at Toronto’s Arts and Letters Club in the early 1920s. That canvas was detached from the wall and put into storage a mere ten years after its installation, when alterations were being made to the building. It has not been located since.



George Agnew Reid, *Page 250 of Scrapbook Volume 1 (detail): Reid working on his “Hail to the Pioneers” murals for the Toronto Municipal Buildings, c.1898*, George Reid fonds, Edward P. Taylor Library and Archives, Art Gallery of Ontario, Toronto.



View of a mural by George Agnew Reid on the north wall of the Great Hall of the Arts & Letters Club of Toronto, c.1922, photograph by Arthur S. Goss.

Reid's murals for private residences in Ontario and Ontario are mostly landscapes. In comparison, the ones he planned or executed for public spaces usually dealt with historical, patriotic, religious, or education-related themes appropriate to the buildings for which they were designed. In Toronto, these included completed projects at the city hall in the Municipal Buildings, the Earls court Library (today the Dufferin/St. Clair branch of the Toronto Public Library), and Jarvis Collegiate Institute. At the Earls court Library, for example, he provided a continuous frieze on the four upper walls of the general reading room. The frieze, painted in 1925-26, consists of five groups: *The Family*, *The Community*, *The Story Hour*, *Philosophy*, and *Nature Study*, with each group linked thematically to the others by the act of reading, and formally by the pastoral settings they share.



LEFT: George Agnew Reid, *The Family*, 1925-26, mural, Toronto Public Library, Dufferin/St. Clair Branch. RIGHT: A partial view of the mural completed by George Agnew Reid in 1925-26 in the general reading room at the Dufferin/St. Clair Branch of the Toronto Public Library, date unknown, photographer unknown.

Reid's ideal situation was to paint murals in buildings for which he had drawn the plans. This was the case with the houses and church he designed and decorated at Onteora, as well as The Studio and Upland Cottage, the two homes he designed for himself and his first wife in Toronto. In the case of the Municipal Buildings, Reid consulted with the architect, E.J. Lennox (1854-1933), when planning his murals so that they enhanced the architecture. He even had samples of the marble Lennox used transported to his studio while he was painting the panels, to make sure that the murals' colours and the balance of lights and darks would agree with those of the surrounding architectural materials.

ARTS AND CRAFTS

Britain's Arts and Crafts movement and its dynamic leader, William Morris (1834-1896), argued that mechanized mass production had reduced designer-craftspeople to the status of cogs in factory assembly lines, thus degrading the design quality of everything from the humblest of everyday objects to the practice of architecture. The movement was as much a program of social reform as design reform, and it saw the latter as dependent on a rethinking of the former. Raising the applied arts to the level of aesthetic respectability and importance enjoyed by the traditional fine arts was an integral part of Arts and Crafts ideology.

Reid was well aware of the Arts and Crafts movement from his reading, his travels, and his University of Toronto supporter James Mavor, who was Morris's close friend from the mid-1880s until Morris's death.¹⁹ Fabrics, tapestries, wallpapers, furniture, and stained glass produced by Morris & Co. were at a peak of popularity and influence in Britain when the Reids—whose busy travel itineraries prioritized visits to museums and commercial galleries—were in Europe. Excerpts from Morris's writings were available in Canadian journals such as *The Week* (Toronto) and *Arcadia* (Montreal), and in imported British publications such as *The Art Journal* and especially *The Studio*.



William Morris, 1884, photograph by Frederick Hollyer.

Like Morris, Reid was distrustful of mass production and, in his words, “the consequent loss of individuality in design and workmanship in every field of art activity.”²⁰ He also shared the commitment to social justice that Morris exemplified in his utopian novel *News from Nowhere* (1893), even if he did not endorse Morris’s advocacy of socialism. Reid’s essay on his paintings *Mortgaging the Homestead*, 1890, and *The Foreclosure of the Mortgage*, 1893, attacked economic practices that resulted in farming families losing their livelihoods: “When the artist sees that our vaunted progress not only offers no adequate relief, but seems to aggravate sorrow and suffering, he must express himself... for his desire that life should be made to develop all its noblest possibilities.”²¹ Also like Morris, Reid rejected the “monopoly of art by a few” in favour of people of all social and economic situations having a right to well-designed surroundings. If an artist did not believe “that the aspiration towards the beautiful is eventually an ethical quality, he would adopt the profession of the cold calculator of forms.”²²



A double-page spread from *News from Nowhere: Or, An Epoch of Rest, Being Some Chapters from a Utopian Romance*, by William Morris (London: Kelmscott Press, William Morris Gallery, 1893).

Reid’s interest in the Arts and Crafts movement went well beyond social concerns. It had an especially strong impact on formal aspects of his artistic practice. As an architect, he applied Arts and Crafts principles to the many buildings he designed for himself and others, starting with Bonnie Brae, his home-studio at Onteora. Bonnie Brae was constructed of unadorned natural materials, especially local timber and native fieldstone, and emphasized rather than disguised the materials’ inherent qualities. It also incorporated such Arts

and Crafts features as a large verandah as a transition between the house and the natural environment.

The two Toronto homes Reid planned for himself and his wife in 1900 and 1906 modified the rusticity of Bonnie Brae into more sophisticated urban structures, but they also repeated numerous aspects of Arts and Crafts visual syntax made famous in Red House, which Philip Webb and William Morris had designed for Morris in 1859. These features include shingled and steeply pitched roofs, prominent gables, picturesquely asymmetrical facades, and irregular roof lines because, in Reid's words, "the architect who draws his inspiration from nature recognizes that perfect symmetry is as much abhorred by nature as a vacuum."²³ The interiors of both houses incorporated Arts and Crafts elements, such as exposed rafters, a gallery at the second-floor level, and an inglenook (seating on either side of a fireplace).



Red House, 1859–60, designed by Philip Webb and William Morris, Bexleyheath, England, 2014, photograph by Ethan Doyle White.

Buildings, however, were evidence of only half of the Arts and Crafts formal influence on Reid's art. He approvingly quoted Morris's definition of architecture as comprising not only the building itself but also all its furnishings, fittings, and fixtures, "from mere mouldings or abstract lines to the great epical works of sculpture or painting.... A work of architecture is a harmonious, co-operative work of art inclusive of all the serious arts."²⁴ This—a pithy distillation of the union-of-the-arts ideal promoted by the Arts and Crafts movement—made a profound impact on Reid's production, just as it did on Morris's.

Thus, beginning in the early 1890s, Reid began to paint murals and then to design household items, especially metal objects such as fireplace implements and door handles and hinges, as well as wood furniture. He estimated that at Onteora alone, he designed more than one hundred such objects.²⁵ In keeping with Arts and Crafts standards, he ensured that everything he created was useful, simple in design and decoration,



LEFT: Andirons from Bonnie Brae, the Reids' house at Onteora, designed by George Agnew Reid, with manufacture attributed to Mountain Industries, Onteora, New York (owned by Deborah & Asher Fensterheim), after 1893. RIGHT: George Agnew Reid (attributed), two chairs from the Reids' house on Indian Road in Toronto, 1900–1905, painted red oak.



and transparently suited to its purpose.²⁶ To that end, Reid made his furniture from common types of wood, especially oak or pine. Construction techniques were rudimentary, often with exposed joints and always an avoidance of excessive and inappropriate ornamentation, with a preference for such Arts and Crafts motifs as the heart shapes he carved into chairs for his home on Indian



Road. Even a premade piano that he decorated and exhibited in the early 1900s was described by the Toronto *Globe* newspaper critic as having “very simple... lines, with no carving and few curves”—qualities that came as “a vast relief after the regulation highly polished affair of conventional ornament with which our homes are supplied.”²⁷

The widespread popularity of the Arts and Crafts movement ensured that critics understood and sympathized with Reid’s aesthetic. One such commentator was Jean Grant of *Toronto Saturday Night*, who favourably reviewed the 1900 Applied Art Exhibition that had been largely initiated by Reid. Grant praised “art applied to the beautifying of the ordinary objects of everyday life” and regretted that this “has not been thus far the form our activities have assumed.... One of the mentally paralyzing influences we contend with always is the contemplation of manufactures monotonous in design, entirely lacking in individuality, and often in excellence of finish. The usual accompaniment of crudeness is exaggeration, over-decoration, and this we have also.”²⁸ Reid must have been gratified.



George Agnew Reid (designer), Edwin Challener (cabinetmaker), and Mabel Adamson (enamellist), *Sideboard*, 1904, collection of Jeremy E. Adamson.



WHERE TO SEE

The works of George Agnew Reid are held in public and private collections in Canada and internationally. Although the following institutions hold the works listed below, they may not always be on view.

ART GALLERY OF HAMILTON

123 King Street West
Hamilton, Ontario, Canada
905-527-6610
artgalleryofhamilton.com



George Agnew Reid, *Forbidden Fruit*, 1889

Oil on canvas
77.8 x 122.9 cm

ART GALLERY OF ONTARIO

317 Dundas Street West
Toronto, Ontario, Canada
416-979-6648
ago.ca



George Agnew Reid, *Study of a Woman with arms on head done at Academy of Fine Arts, Philadelphia*, 1884

Oil on paper
18.6 x 9.5 cm



George Agnew Reid, *The Sword of Damocles, Julian Academy*, 1888-89

Oil on canvas
25.5 x 39.9 cm



George Agnew Reid, *Drawing Lots*, 1888-1902

Oil on canvas
Overall (framed triptych): 118.2 x 319.8 cm



George Agnew Reid, *The Other Side of the Question*, 1890

Oil on canvas
104 x 132.5 cm



George Agnew Reid,
*Sketch Portraits of GAR
and MHR, 1896*

Oil on canvas
34.9 x 24.4 cm



George Agnew Reid,
Mary Hiester Reid, 1898

Oil on canvas
76.8 x 64.1 cm



George Agnew Reid,
*Portrait of Gustav Hahn,
1906*

Oil on canvas
69.8 x 49.7 x 6 cm;
unframed: 51.4 x 31.5 x
2.7 cm

CANADIAN WAR MUSEUM

1 Vimy Place
Ottawa, Ontario, Canada
1-800-555-5621
warmuseum.ca



George Agnew Reid,
*Forging 6-
Inch Shells, Toronto, 1919*

Oil on canvas
122.8 x 168.2 cm



George Agnew Reid,
*Women
Operators, 1919*

Oil on canvas
122.8 x 168.2 cm

CONFEDERATION CENTRE ART GALLERY

145 Richmond Street
Charlottetown, Prince Edward Island, Canada
1-800-565-0278
confederationcentre.com



George Agnew Reid, after Robert Harris, *The News Boy*, 1880
Oil on board
48.8 x 33.5 cm

MCMASTER MUSEUM OF ART

McMaster University
1280 Main Street West
Hamilton, Ontario, Canada
905-525-9140, ext. 23081
museum.mcmaster.ca



George Agnew Reid, *The Call to Dinner*, 1886-87
Oil on canvas
121.6 x 179.8 cm

MUSEUM LONDON

421 Ridout Street North
London, Ontario, Canada
519-661-0333
museumlondon.ca



**George Agnew Reid,
Adam Reid, 1886**

Oil on canvas
61 x 50.8 cm



**George Agnew Reid,
Mrs. Adam Reid, 1886**

Oil on canvas
61 x 50.8 cm



**George Agnew Reid,
*Study of Head and
Torso*, 1889**

Oil on canvas
51 x 35.5 cm



**George Agnew Reid,
*Study for Mural at Old
Toronto City Hall*, 1899**

Oil on linen mounted
on board
124 x 131 cm

NATIONAL GALLERY OF CANADA

380 Sussex Drive
Ottawa, Ontario, Canada
613-990-1985
gallery.ca



**George Agnew Reid,
*Portrait of Mary Hiester
Reid*, 1885**

Oil on canvas
76.7 x 64.3 cm



**George Agnew Reid,
Logging, 1888**

Oil on canvas
107.4 x 194 x 2.3 cm



**George Agnew Reid,
Dreaming, 1889**

Oil on canvas
166.5 x 124.4 cm



**George Agnew Reid,
*Mortgaging the
Homestead*, 1890**

Oil on canvas
130.1 x 213.3 cm



**George Agnew Reid,
Adagio, 1893**

Oil on canvas
76.5 x 127 cm



**George Agnew Reid,
*Copy after Velázquez
"Portrait of a Dwarf with
a Dog,"* 1896**

Oil on canvas
137 x 102 cm



**George Agnew Reid,
Piano and Piano Bench,
1900**

Stained and waxed oak
upright piano cabinet
with four oil paintings
on wood, with stained
and waxed oak stool
Piano: 145.6 x 159.5 x
72.3 cm; stool: 53.2 x
105.5 x 29.7 cm



**George Agnew Reid,
Music Cabinet, 1905**

Stained and waxed oak
cabinet with four oil
paintings on wood
107 x 51 x 46.1 cm



**George Agnew Reid,
Ave Canada, 1907-18**

Oil on canvas
Overall: 89 x 525 cm
(approx.)



**George Agnew Reid,
Algoma Lake, 1926**

Watercolour over
graphite on wove paper
36.7 x 51.2 cm



**George Agnew Reid,
Abitibi Canyon, 1930**

Etching on wove paper
26.7 x 19.7 cm; plate:
20.1 x 13.8 cm



**George Agnew Reid,
Lowell, Lake Temagami,
1930**

Watercolour on wove
paper
50.8 x 35.2 cm



**George Agnew Reid,
The Prospectors, c.1935**

Etching and drypoint on
wove paper
25.1 x 30.4 cm; plate:
20 x 25 cm

OCAD UNIVERSITY

100 McCaul Street
Toronto, Ontario, Canada
416-977-6000
ocadu.ca



**George Agnew Reid, *Untitled*
(portrait of J.E.H. MacDonald),
1936**

Oil on canvas
50.5 x 40.5 x 1.5 cm

TORONTO MUNICIPAL BUILDINGS (OLD CITY HALL)

60 Queen Street West
Toronto, Ontario, Canada



**George Agnew Reid, *Hail to the
Pioneers, Their Names and Deeds
Remembered and Forgotten We
Honour Here*, 1898-99**

Oil on canvas mounted on stone
wall

Consists of *The Arrival of the
Pioneers*, 213.4 x 426.7 cm;
Staking a Pioneer Farm
(reproduced above), 213.4 x
518.2 cm; and four allegorical
figures

TORONTO PUBLIC LIBRARY – DUFFERIN/ST.CLAIR BRANCH

1625 Dufferin Street
Toronto, Ontario, Canada
416-393-7712
torontopubliclibrary.ca/dufferinstclair/



**George Agnew Reid, *The Family*,
1925-26**

Painted mural
Dimensions unknown

TORONTO REFERENCE LIBRARY

789 Yonge Street
Toronto, Ontario, Canada
416-397-5981
torontopubliclibrary.ca/torontoreferencelibrary/



George Agnew Reid, *Toronto Bay*, 1886-87

Oil on painting
55.6 x 138.5 cm

WINNIPEG ART GALLERY

300 Memorial Boulevard
Winnipeg, Manitoba, Canada
204-786-6641
wag.ca



**George Agnew Reid, *The Story*,
1890**

Oil on canvas
123 x 164.3 cm



NOTES

BIOGRAPHY

1. Muriel Miller, *G.A. Reid: Canadian Artist* (Toronto: The Ryerson Press, 1946), 5.
2. George Agnew Reid, typescript of his May 13, 1929, Ontario College of Art retirement speech, George Agnew Reid Scrapbook 1, Edward P. Taylor Library and Archives, Art Gallery of Ontario, Toronto, 379.
3. The Society of Artists & Amateurs held its only exhibition in June 1834. Later, the Toronto Society of Arts held two exhibitions—the first in April and May 1847 and the second in July 1848—before folding.
4. Miller, *G.A. Reid*, 23. Miller states that Reid registered at PAFA immediately upon arriving in Philadelphia in early October 1882. But the first mention of him in the PAFA archives occurs on December 1, when he registered for one month of antique class; see “Student Register in Antique & Life Class, 1858–1884,” in Eva Major-Marothy, “George Agnew Reid’s ‘Radical’ Choice: The Pennsylvania Academy of the Fine Arts and Thomas Eakins” (master’s thesis, Carleton University, 1984), 36–37.
5. William C. Brownell, “The Art Schools of Philadelphia,” *Scribner’s Monthly* 18, no. 5 (September 1879): 737–50.
6. Reid was identified as the guitarist by Theodor Siegl, conservator at the Philadelphia Museum of Art, citing a letter in the PAFA archives; see Theodor Siegl, *The Thomas Eakins Collection* (Philadelphia: Philadelphia Museum of Art, 1978), 105.
7. None of Mary Hiester’s art made before her marriage to Reid is known to have survived.
8. Reid, Scrapbook 1, 379.
9. Samuel Montière, “L’Académie Julian et ses élèves canadiens: Paris, 1880–1900” (PhD diss., Université de Montréal, 2011), 250.
10. Reid, May 13 1929 typescript, in Scrapbook 1, 138.
11. Laurier Lacroix, “Puvis de Chavannes and Canada,” *Journal of Canadian Art History* 4, no. 1 (Spring 1977): 6–12.
12. G.A. Reid, “Mural Decoration,” *The Canadian Magazine of Politics, Science, Art and Literature* 10, no. 6 (April 1898): 508.
13. Miller, *G.A. Reid*, 52.
14. They occupied room T in 1890, rooms T and U in 1891 and 1892, room T in 1893, and room V from 1894 to 1900. The 1893 to 1900 catalogues of the RCA annual exhibitions give the Toronto Arcade as Reid’s contact address during those years.

15. The lack of secular murals in Canada is noted in Marilyn J. McKay, "Civic Mural Paintings," chap. 2 in *A National Soul: Canadian Mural Painting 1860s–1930s* (Montreal & Kingston: McGill Queen's University Press, 2002).
16. Reid, quoted in "A Generous Artist: Mr. G.A. Reid's Christmas Gift to the Citizens," unidentified newspaper [December 1897]. Reid, Scrapbook 1, 234.
17. G.A. Reid, "Mural Decoration," *The Canadian Architect and Builder* 11, no. 1 (January 1898): 12–15; and Reid, "Mural Decoration," *The Canadian Magazine of Politics, Science, Art and Literature*, 501–8.
18. See Loren Lerner, "Receiving the Homage of Her Children: George Reid's 'Ave Canada' and Gustav Hahn's 'Hail Dominion': A Proposal of Murals for the Entrance Hall of Canada's Parliament Buildings," *Journal of Canadian Art History* 29 (2008): 50–89.
19. Jane Curley, *Onteora Stories* (Amherst, MA: Small Batch Books, 2024), 51.
20. In the Catskills alone, these included Cragmoor (founded in 1879 as Evansville but renamed in 1893), Pakatakan (1886), Twilight Park (1888), and in 1902, the Byrdcliffe Colony.
21. Curley, *Onteora Stories*, 47, 49.
22. Toronto city directories for 1901–2 and 1904–5 indicate that Reid also maintained a studio in the Arcade Building in those years.
23. "A Canadian Artist," *The Farmer's Advocate and Home Magazine* 43, no. 817 (May 21, 1908): 906.
24. Toronto Historical Board, *Wychwood Park Heritage Conservation District Plan* (Toronto: Toronto Historical Board, 1986).
25. Reid's administrative work at Wychwood Park is summarized in Alyson Browne, "George A. Reid and the Development of Wychwood Park" (unpublished 1991 essay for a University of Toronto course; copy in the National Gallery of Canada Library and Archives, Ottawa). See also Keith M.O. Miller, "The History and Development of Wychwood Park: 1888–1918," privately published research paper (University of Toronto, 1981), 14–15.
26. Ontario Advisory Committee on War Memorials, *Circular of Suggested Proposals as to Their Treatment and Form* (Toronto: The Committee, 1919), 1–2.
27. George Agnew Reid to Frank Johnston, November 2, 1921, Mary Bishop Rodrik and Franz Johnston Fonds, R320, vol. 1, file 10—Correspondence 1921–24, Library and Archives Canada, Ottawa.
28. Muriel Miller, *George Reid: A Biography*, ed. Ian R. Coutts (Toronto: Summerhill Press, 1987), 114. This anecdote does not appear in the original (1946) edition of Miller's book.

29. Angela Grigor Nairne, *Arthur Lismer: Visionary Art Educator* (Montreal and Kingston: McGill-Queen's University Press, 2002), 65-77.

30. Iris Naish, "G.A. Reid Finishes Huge Murals That Tell Story of World before History Began," *Globe and Mail* (July 20, 1938).

31. The entire mural is reproduced in thirty-three plates in *Through the Ages to Primitive Man* (Toronto: Royal Ontario Museum, 1936).

KEY WORKS: STUDY OF A WOMAN WITH ARMS ON HEAD DONE AT ACADEMY OF FINE ARTS, PHILADELPHIA

1. Eva Major-Marothy, "George Agnew Reid's 'Radical' Choice: The Pennsylvania Academy of the Fine Arts and Thomas Eakins" (master's thesis, Carleton University, 1984), 42-43.

2. Thomas Eakins, quoted in William C. Brownell, "The Art Schools of Philadelphia," *Scribner's Monthly* 18 (September 1879): 40-41.

KEY WORKS: THE CALL TO DINNER

1. This observation was first made by Ann Davis, "Seekers after Reality: Thomas Eakins and George Reid," in *A Distant Harmony: Comparisons in the Painting of Canada and the United States of America* (Winnipeg: Winnipeg Art Gallery, 1982), 95. See also Christine Boyanoski, *Sympathetic Realism: George A. Reid and the Academic Tradition* (Toronto: Art Gallery of Ontario, 1986), 22.

2. Muriel Miller, *G.A. Reid: Canadian Artist* (Toronto: The Ryerson Press, 1946), 44.

KEY WORKS: THE STORY

1. "Art and Artists," *Toronto Saturday Night*, February 22, 1890, 11; see also "Art Notes," *The Week*, February 28, 1890, 203.

KEY WORKS: MORTGAGING THE HOMESTEAD

1. "Ontario Artists," *Saturday Globe*, June 7, 1890.

2. "Art and Artists," *Toronto Saturday Night*, May 10, 1890, 7.

3. G.A. Reid, "The Evolution of Two of My Pictures," *Massey's Magazine* 1, no. 1 (January 1896): 4.

4. Reid, "The Evolution of Two of My Pictures," 14.

5. Charles C. Hill, "Mortgaging Canada: George Reid's 'Mortgaging the Homestead' and the 1891 Federal Election," *Journal of Canadian Art History* 32, no. 1 (2011): 48-61.

6. Ripley Hitchcock, ed., *The Art of the World, Illustrated in the Paintings, Statuary, and Architecture of the World's Columbian Exhibition*, vol. 2 (New York: D. Appleton and Company, 1896), 195.

7. "The Spring Exhibition: Some Notes and Comments on the Pictures at the Gallery of the Art Association," *Montreal Gazette*, May 7, 1892, 2.

KEY WORKS: COPY AFTER VELÁZQUEZ "PORTRAIT OF A DWARF WITH A DOG"

1. Léon Bonnat, "Velasquez," *Gazette des Beaux-Arts* 19 (March 1898): 177.
2. Mary Hiester Reid, "From Gibraltar to the Pyrenees," *Massey's Magazine* 1, no. 6 (June 1896): 384.

KEY WORKS: MARY HIESTER REID

1. Cornelia, "Toronto's Loss in the Passing of Mary H. Reid," *Toronto Telegram*, October 5, 1921.
2. The three articles were published in *Massey's Magazine* in 1896 and 1897.
3. Molly Peacock, *Flower Diary: In Which Mary Hiester Reid Paints, Travels, Marries & Opens a Door* (Toronto: ECW Press, 2021), 330.

KEY WORKS: HAIL TO THE PIONEERS, THEIR NAMES AND DEEDS REMEMBERED AND FORGOTTEN WE HONOUR HERE

1. Byron Walker, quoted in "Mural Decorations in the New Municipal Buildings, Toronto," *The Canadian Architect and Builder* 12, no. 5 (May 1899): 98.
2. "Mr. Reid's Mural Decorations," *The Canadian Architect and Builder* 12, no. 6 (June 1899): 112.
3. Rosalind Pepall, "The Murals in the Toronto Municipal Buildings: George Reid's Debt to Puvis de Chavannes," *Journal of Canadian Art History* 9, no. 2 (1986): 142-63.

KEY WORKS: PIANO AND PIANO BENCH AND MUSIC CABINET

1. Rosalind Pepall, "Under the Spell of Morris: A Canadian Perspective," in eds. Katharine Lochnan, Douglas E. Schoenherr, and Carole Silver, *The Earthly Paradise: Arts and Crafts by William Morris and His Circle from Canadian Collections* (Toronto: Art Gallery of Toronto & Key Porter Books Limited, 1993), 28.
2. George Agnew Reid, Scrapbook 1, 202 (with additional images in Scrapbook 1, 203, and Scrapbook 2, 94-95, Edward P. Taylor Library and Archives, Art Gallery of Ontario, Toronto.
3. Jean Grant, "Applied Art," *Toronto Saturday Night*, May 5, 1900.
4. Madge Merton, "Madge Merton's Page," *Toronto Star*, May 5, 1900, 16.
5. The photograph, credited to Galbraith, was first published in *Canadian Home*, April 1905, and subsequently in J.L.R., "George Agnew Reid: An Interview," *Acta Victoriana* 30, no. 3 (Christmas edition, 1906): 121.

KEY WORKS: UPLAND COTTAGE

1. Reid, Scrapbook 1, 42-51.

KEY WORKS: WOMEN OPERATORS

1. Byron Walker to Reid, September 13, 1918. Reid, Scrapbook 1, 346.

KEY WORKS: THE VALLEY OF THE AGAWA

1. Quoted in Miller, G.A. *Reid*, 163.
2. F.H. Brigden, "The Academy Exhibition," *Journal of the Royal Architectural Institute of Canada* (January 1927): 23.

KEY WORKS: THE PROSPECTORS

1. Rosemarie Tovell, *A New Class of Art: The Artist's Print in Canadian Art, 1877-1920* (Ottawa: National Gallery of Canada, 1996), 46. Haden's lecture-demonstrations were given on December 28 and 30, 1882. Reid's exact date of arrival at the Pennsylvania Academy is uncertain, but it's known to have been sometime in the last three months of that year.
2. I am grateful to Rosemarie Tovell, retired curator of Canadian Prints and Drawings at the National Gallery of Canada, for generously sharing her George Reid research notes with me.

SIGNIFICANCE & CRITICAL ISSUES

1. Muriel Miller, *G.A. Reid: Canadian Artist* (Toronto: The Ryerson Press, 1946), 114.
2. J.E. Hodgson to Charles Tupper, in *Report of Sir Charles Tupper, G.C.M.G., C.B., Executive Commissioner, on the Canadian Section of the Colonial and Indian Exhibition at South Kensington 1886* (Ottawa: MacLean, Roger & Co., 1887), 68.
3. J.E. Hodgson, quoted in *Report of Sir Charles Tupper*, 68.
4. G.A. Reid, "Mural Decoration," *The Canadian Magazine of Politics, Science, Art and Literature* 10, no.6 (April 1898): 507-8.
5. James Mavor, *Notes on the Objects of the Toronto Guild of Civic Art and on the Exhibition of Prints of Mural Paintings, with Condensed Catalogue* (Toronto: Rowsell & Hutchison, 1898), 6.
6. Miller, *G.A. Reid*, 112.
7. Department of Education, Ontario, *List of Reproductions of Works of Art: A Selected List of Reproductions of Works of Art Suitable for Art Study and for the Decoration of Schools* (Toronto: Legislative Assembly of Ontario, 1914).
8. John Edgecumbe Staley, "Reid—Painter of Canadian Character," *Maclean's Magazine* 25, no. 5 (March 1913): 123.

9. Marylin McKay, "Canadian Historical Murals 1895-1939: Material Progress, Morality and the 'Disappearance' of Native People," *Journal of Canadian Art History* 15, no. 1 (1992): 63-83.
10. McKay, "Canadian Historical Murals," 76-77.
11. The scout kneels because MacCarthy was unable to obtain funding to cast the canoe in which he intended to situate him.
12. G.A. Reid, "Mural Decoration," *The Canadian Architect and Builder* 11, no. 1 (January 1898): 12.
13. On the union of the arts in Canada, see especially Charles C. Hill, gen. ed., *Artists, Architects & Artisans: Canadian Art 1890-1918* (Ottawa: National Gallery of Canada, 2013).
14. G.A. Reid, "'Arts and Crafts,'" in *Proceedings of the Forty-Fourth Annual Convention of the Ontario Educational Association, April 1905* (Toronto: Wm. Briggs, 1905): 292-303.
15. Eden Smith, "Architectural Education-1900," *The Canadian Architect and Builder* 13, no. 6 (June 1900): 109.
16. Joan Murray, *Ontario Society of Artists: 100 Years* (Toronto: Art Gallery of Ontario, 1972), 5.
17. G.A. Reid, "School Decoration and Picture Study," *The School* (April 1914): 479-82.
18. "Royal Canadian Academy of Arts Memorial Regarding the Present Conditions and Needs of Canadian Art," January 7, 1907, Department of Public Works papers, R.G. 11, vol. 1653, 299-300, Library and Archives Canada.
19. Fred Brigden, typescript pasted into George Reid documentation file, Doc/CA, George Agnew Reid, Book 1, National Gallery of Canada Library and Archives.
20. George Agnew Reid, typescript of his May 13, 1929, Ontario College of Art retirement speech, George Agnew Reid Scrapbook 1, Edward P. Taylor Library and Archives, Art Gallery of Ontario, Toronto, 379.
21. Ann Davis, *A Distant Harmony: Comparisons in the Painting of Canada and the United States of America* (Winnipeg: Winnipeg Art Gallery, 1982), 90.
22. Paul Duval, *J.E.H. MacDonald: The Tangled Garden* (Toronto: Cerebrus/Prentice-Hall, 1978), 19.
23. Mary E. Winch Reid Records, Joan Murray Documentation Files, 1968, Robert McLaughlin Gallery.

24. The school has had several names: Ontario School of Art (1876–86), Toronto Art School (1886–90), Central Ontario School of Art and Industrial Design (1890–1912), Ontario College of Art (1912–96), Ontario College of Art and Design (1996–2010), and Ontario College of Art & Design University (2010 to present).

25. Eva Major-Marothy, "George Agnew Reid's 'Radical' Choice: The Pennsylvania Academy of the Fine Arts and Thomas Eakins" (master's thesis, Carleton University, 1984), 71–83. A 1902 report stated that the Central Ontario School of Art and Industrial Design, where Reid was teaching life classes, had that year introduced a nude life class for men and another for women, but it is not always clear that the models were entirely naked, especially in a city as conservative as Toronto.

26. Miller, G.A. *Reid*, 145.

27. E.A. Hardy and V.I. Greer (Ontario College of Art council) to Reid in 1928; quoted in "Relinquishes Post in College of Art: George A. Reid, R.C.A., after Long Service, Retires from Principalship," *Globe* (Toronto), June 14, 1928.

28. Duval, J.E.H. *MacDonald*, 18–19.

STYLE & TECHNIQUE

1. See Albert Boime, *The Academy and French Painting in the Nineteenth Century* (London: Phaidon, 1971).

2. George Agnew Reid, typescript of his May 13, 1929, Ontario College of Art retirement speech, George Agnew Reid Scrapbook 1, Edward P. Taylor Library and Archives, Art Gallery of Ontario, Toronto, 379.

3. Cited in Moncrieff Williamson, *Island Painter: The Life of Robert Harris (1849–1919)* (Charlottetown: Ragweed Press, 1983), 70–71.

4. Eva Major-Marothy, "George Agnew Reid's 'Radical' Choice: The Pennsylvania Academy of the Fine Arts and Thomas Eakins" (master's thesis, Carleton University, 1984), appendix 1, 132.

5. William C. Brownell, "The Art Schools of Philadelphia," *Scribner's Illustrated Monthly* 18 (September 1879): 741.

6. George Agnew Reid, "Paul Peel, R.C.A.: Reminiscences," undated and unpublished typescript, Ontario College of Art and Design University, cited in Major-Marothy, "George Agnew Reid's 'Radical' Choice," 42–43.

7. "Au jour le jour," *Journal des débats politiques et littéraires* (May 28, 1902): 1. The original reads: "D'esprit ouvert et de talent très souple, il se tenait à mi-chemin entre les traditions de l'école et les audaces modernes." Quoted in Samuel Montière, "Training by the Rule: An International Audience," in Nathalie Bondil, ed., *Benjamin-Constant: Marvels and Mirages of Orientalism* (Montreal/Paris: Montreal Museum of Fine Arts/Hazan, 2014), 322. Montière's essay discusses Benjamin-Constant as a teacher.



8. Muriel Miller, *G.A. Reid: Canadian Artist* (Toronto: The Ryerson Press, 1946), 90.
9. Miller, *G.A. Reid*, 184.
10. "Ontario Society of Artists," *Globe* (Toronto), May 30, 1892, 4.
11. "Out of Town," *Toronto Saturday Night*, October 14, 1893, 3.
12. Reid, quoted in Miller, *G.A. Reid*, 184.
13. Reid, quoted in Miller, *G.A. Reid*, 184.
14. Quoted in Charles C. Hill, *The Group of Seven: Art for a Nation* (Toronto: McClelland & Stewart, 1995), 280.
15. Reid, quoted in Miller, *G.A. Reid*, 182.
16. Reid, quoted in Miller, *G.A. Reid*, 75.
17. Miller, *G.A. Reid*, 188.
18. Miller, *G.A. Reid*, 199-230; see also Muriel Miller, *George Reid: A Biography*, ed. Ian R. Coutts (Toronto: Summerhill Press, 1987), 167-79.
19. James Mavor, *My Windows on the Street of the World*, vol. 1 (London & Toronto: J.M. Dent & Sons Limited, 1923), chapter 16.
20. G.A. Reid, "Applied Art," *The Canadian Architect and Builder* 13, no. 3 (March 1900): 55.
21. G.A. Reid, "The Evolution of Two of My Pictures," *Massey's Magazine* 1, no. 1 (January 1896): 14.
22. G.A. Reid, "Architecture from an Artist's Standpoint," *The Canadian Architect and Builder* 4, no. 4 (April 1891): 44-45.
23. Reid, "Architecture from an Artist's Standpoint," 44.
24. G.A. Reid, "Arts and Crafts," in *Proceedings of the Forty-Fourth Annual Convention of the Ontario Educational Association, April 1905* (Toronto: Wm. Briggs, 1905), 302.
25. G.A. Reid, "The Summer Cottage and Its Furnishings," *The Canadian Architect and Builder* 14, no. 3 (March 1901): 58.
26. G.A. Reid, "Mural Decoration," *The Canadian Magazine of Politics, Science, Art and Literature* 6 (April 1898): 503.
27. "At the Art Gallery," *Globe* (Toronto), May 5, 1900, 8.



28. Jean Grant, "Applied Art," *Toronto Saturday Night* 13, 1900, 9.

GLOSSARY

academic tradition

Associated with the royal academies of art established in France and England in the seventeenth and eighteenth centuries respectively, the academic tradition emphasized drawing, painting, and sculpture in a style highly influenced by ancient classical art. Subject matter for painting was hierarchically ranked, with history painting of religious, mythological, allegorical, and historical figures holding the position of greatest importance, followed, in order, by genre painting, portraiture, still lifes, and landscapes.

Académie Colarossi

Founded in Paris in 1870 by the Italian sculptor Filippo Colarossi as an alternative to the conservative École des beaux-arts, the Académie Colarossi was one of the first French schools to accept woman students. Classes were segregated by gender but otherwise identical, with both men and women drawing from nude models. Notable students included Emily Carr, Camille Claudel, Paul Gauguin, and Amedeo Modigliani. The school closed in the 1930s.

Académie Julian

A private art school established by Rodolphe Julian in Paris in 1868. Among the many Canadian artists who studied there are Maurice Cullen, J.W. Morrice, Marc-Aurèle de Foy Suzor-Coté, A.Y. Jackson, and Clarence Gagnon.

Advisory Arts Council

The Advisory Arts Council was appointed in 1907 to administer grants to the National Gallery of Canada (NGC) and to advise the minister of public works (who oversaw the NGC at the time) on purchases or spending on any works of art, including monuments in Ottawa and elsewhere in Canada.

applied arts

A term given to aesthetically pleasing commercial or utilitarian objects of everyday life. Historically considered a less refined category of art—and in opposition to “fine arts” such as painting and sculpture—applied arts are not restricted to a particular medium and can include industrial design, crafts, ceramic arts, and advertising.

Art Association of Montreal

An institution founded in 1860 by Bishop Francis Fulford (1803–1868) alongside a group of Montreal art collectors, as an offshoot of the Montreal Society of Artists (itself dating to 1847). The Art Association of Montreal organized art shows throughout the city before establishing its permanent headquarters in downtown Montreal. It was renamed the Montreal Museum of Fine Arts in 1950, now one of the most visited art museums in Canada.

Art Gallery of Ontario

Founded in 1900 as the Art Museum of Toronto, and later named the Art Gallery of Toronto, the Art Gallery of Ontario (AGO) is a major collecting institution, holding close to 95,000 works by Canadian and international artists. The AGO

has undergone several expansions, including one completed in 2008 by architect Frank Gehry.

artist colonies

These are communities where artists congregate to live, work, collaborate, and critique each other's work in an atmosphere of creative freedom. They were especially popular in the later nineteenth and early twentieth centuries in Europe and on both the east and west coasts in the United States as artists moved from cities to rural villages during the summer months. A few artist colonies developed into permanent settlements where artists' supplies were readily available and classes and instruction were offered.

Arts and Crafts

A precursor to modernist design, this decorative arts movement developed in the mid-nineteenth century in England in response to what its proponents saw as the dehumanizing effects of industrialization. Spearheaded by William Morris, the Arts and Crafts movement valued craftsmanship and simplicity of form and frequently incorporated nature motifs in the design of ordinary objects.

Arts and Crafts Society of Canada

The Arts and Crafts Society of Canada was founded in Toronto in 1903 by George Agnew Reid and a group of likeminded figures who included painter/designers Gustav Hahn and Mabel Cawthra Adamson and architect Eden Smith, among others. Its goal was to promote Arts and Crafts principles in design, decoration, and architecture. In 1904, the society held its inaugural exhibition, and the following year changed its name to Canadian Society of Applied Art.

Arts and Letters Club of Toronto

A Toronto-based club established in 1908 to promote culture, the Arts and Letters Club of Toronto provided a space in which artists, architects, writers, musicians, and art patrons could practise and perform their art as well as engage in discussion in a convivial atmosphere. Founding members of the Group of Seven frequently met there to relax, exhibit, and promote their work. The club, which still operates today, was originally male-only; however, on February 19, 1985, female members began to be admitted.

Associated Watercolour Painters

Founded in Toronto in 1912 by George Agnew Reid and others, the Associated Watercolour Painters was one of many artists' organizations and societies of the era. Although the group was short-lived, its members included artists such as F.M. Bell-Smith, Fred Brigden, and C.W. Jefferys.

Beaver Hall Group

A group of approximately twenty-nine Montreal-based artists (1920-23), named after its headquarters on Montreal's Beaver Hall Hill. Half of the group's members and associates were women. Like the Group of Seven (founded just weeks earlier), the Beaver Hall Group promoted modernist art, but it went beyond landscapes to concentrate on urban and rural scenes, portraiture, and the human figure. Prominent adherents included Emily Coonan, Adrien and

Henri Hébert, Prudence Heward, Edwin Holgate, Mabel May, Sarah Robertson, Albert Robinson, and Anne Savage.

Benjamin-Constant, Jean-Joseph (French, 1845–1902)

A painter, printmaker, and educator best known for his Orientalist, historical, and portrait paintings in the French academic style of the nineteenth century. His works often featured exotic and idealized depictions of North Africa and the Middle East. Jean-Joseph Benjamin-Constant was a member of the Société nationale des beaux-arts and regularly exhibited at the Paris Salon.

Bonnat, Léon (French, 1833–1922)

Born in Bayonne, Léon Bonnat was a respected French portrait painter and teacher. His roughly two hundred depictions of prominent Europeans and Americans—including Victor Hugo, Jean-Auguste-Dominique Ingres, Louis Pasteur, and other contemporaries—were strongly influenced by Diego Velázquez. An important teacher, Bonnat became the director of the École des Beaux-Arts in Paris in 1905.

Bourassa, Napoléon (Canadian, 1827–1916)

Napoléon Bourassa was an architect, writer, painter, and sculptor. During his long career, he directed numerous church construction and decoration projects in French Canada. Of these, the most complex is Notre-Dame-de-Lourdes in Montreal. He was influenced by Michelangelo, Raphael, Jean-Auguste-Dominique Ingres, and Hippolyte Flandrin. Between 1870 and 1904, he designed and decorated eight churches.

Brigden, Fred (English/Canadian, 1871–1956)

Born in London, Fred Brigden was a landscape painter who studied at the Toronto Art Students' League under William Cruikshank and George Agnew Reid. He was known for his atmospheric realist paintings of Ontario, Quebec, and Maritime settings, as well as for his business acumen. Influenced by English watercolourists, he was also a long-time illustrator at the Toronto Engraving Company.

Brown, Eric (British/Canadian, 1877–1939)

As the first director of the National Gallery of Canada, Eric Brown held the position from 1912 until his death. Earlier, he had been curator of the gallery's collection, at the invitation of Sir Edmund Walker, a banker and major patron of the arts. Brown was a passionate builder of the gallery's collections, both international and Canadian, and travelled often to Europe to make contacts with artists and dealers.

Brownell, Franklin (Canadian, 1857–1946)

Born in Massachusetts but based in Ottawa for most of his career, Franklin Brownell was a widely recognized landscape painter, educator, and administrator. He trained in Boston and Paris before becoming the director of the Ottawa Art School in 1886. He taught many accomplished artists, including Pegi Nicol MacLeod, Ernest Fosbery, and Goodridge Roberts. Brownell's own style ranged from social realism to Impressionism. His works are widely represented in the National Gallery of Canada.

Brymner, William (Scottish/Canadian, 1855–1925)

A painter and influential teacher who contributed greatly to the development of painting in Canada, William Brymner instructed at the Art Association of Montreal. Several of his students, including A.Y. Jackson, Edwin Holgate, and Prudence Heward, became prominent figures in Canadian art. (See *William Brymner: Life & Work* by Jocelyn Anderson.)

buon fresco

Italian for “true fresco,” a wall-painting technique where colour pigments are mixed in water and applied directly to wet plaster on the wall. The pigments must be applied quickly and are permanently bound to the wall, making it difficult to alter the plaster without removing it and starting over.

Burne-Jones, Edward (British, 1833–1898)

A largely self-taught painter, illustrator, and designer, who became interested in art after meeting William Morris at Oxford, where Edward Burne-Jones had intended to study for the priesthood. In the 1850s he moved to London, joining the Pre-Raphaelites soon before they disbanded. Like his forerunners in the group, he chose subjects that were largely medieval and mythical.

Canadian Society of Graphic Art

Founded in Toronto in 1904 as the Society of Graphic Art and chartered in 1933 as the Canadian Society of Graphic Art, the group was an organization of artists interested in printmaking, illustration, and drawing. From 1924 to 1963 it hosted annual exhibitions, producing *The Canadian Graphic Art Year Book* in 1931. Notable members included Bruno Bobak and Charles Comfort. Once among the largest artists’ organizations in Canada, the society disbanded in 1974.

Canadian Society of Painters in Water Colour

An organization launched in 1925 to promote work in watercolour. Founding members included influential figures in the history of Canadian art, such as Franklin Carmichael and C.W. Jefferys. A prestigious group with links to major Canadian art institutions in its early days, it currently manages, along with five other societies, its own gallery in downtown Toronto.

catalogue raisonné

A comprehensive scholarly listing of an artist’s entire oeuvre, with information including the medium, date, dimensions, provenance, and exhibition history of each artwork. Catalogues raisonnés are indispensable tools for advancing the understanding of individual artists’ life work.

Challener, Frederick (British/Canadian, 1869–1959)

A student of George Agnew Reid, Frederick (Fred) Sproston Challener began his career as a lithographer and painter. After travelling in Europe and the Middle East, he began to work as a muralist, working initially through the Toronto Society of Mural Decorators and the Toronto Guild of Civic Art, and collaborating with artists including C.W. Jefferys. He later received numerous theatre commissions, including for the murals decorating the interior of Toronto’s Royal Alexandra Theatre.

Cresswell, William (British/Canadian, 1818–1888)

A British-born painter who immigrated to Canada in 1848. Travelling extensively throughout the country, William Cresswell earned renown for his oil and watercolour landscapes and coastal scenes. His work influenced the early careers of fellow artists Robert Ford Gagen and George Agnew Reid.

Cruikshank, William (Scottish, 1848–1922)

A Scottish-born educator and portrait, figure, and scene painter who immigrated to Canada in 1871. William Cruikshank was a long-time instructor at the Ontario College of Art (now OCAD University), Toronto. Many painters who themselves became notable and influential Canadian artists studied under Cruikshank, including Franklin Carmichael, Frank Johnston, J.E.H. MacDonald, and, it seems, Tom Thomson too.

Cullen, Maurice (Canadian, 1866–1934)

Like many Canadian painters of his generation, Maurice Cullen received his early art education in Montreal, then moved to Paris to continue his studies at the Académie Julian, the Académie Colarossi, and the École des beaux-arts. He was influenced by Impressionism, and his landscapes, in turn, influenced a younger generation of Canadian painters, including the Group of Seven. His winter landscapes and snowy urban scenes are considered his most impressive achievement.

drypoint

An intaglio printmaking technique in which an image is scratched onto a (usually copper) plate with a needle-like instrument. This method produces a softened line due to raised edges in the metal around the scratched image and is best for creating small editions of works. Drypoint is often used in combination with etching.

Dyonnet, Edmond (French/Canadian, 1859–1954)

Born in Crest, France, Edmond Dyonnet immigrated to Canada with his family in 1875. After studying in Turin and Naples, he established a career as an artist in Montreal. He became a professor at the Conseil des arts et manufactures in Montreal, and he was secretary to the Royal Canadian Academy of Arts from 1910 to 1949.

Eakins, Thomas (American, 1844–1916)

A painter, sculptor, and photographer best known for his psychological and often unflattering portrait paintings. Success came posthumously to Thomas Eakins; little admired during his life, in the 1930s he came to be celebrated as one of his era's greatest American artists.

en plein air

French for "in the open air," *en plein air* is used to describe the practice of painting or sketching outdoors to observe nature, and in particular the changing effects of weather, atmosphere, and light.

etching

A printmaking technique that follows the same principles as engraving but uses acid instead of a burin to cut through the plate. A copper plate is coated with a

waxy acid resist; the artist draws an image into the wax with a needle. The plate is then immersed in an acid bath, incising the lines and leaving the rest of the plate untouched.

Ford, Harriet (Canadian, 1859–1938)

A painter, muralist, writer, and jewellery maker, Harriet Ford studied at the Central Ontario School of Art in Toronto in 1881, then travelled to England and France to continue her art education at the Royal Academy of Arts and Académie Colarossi. She was a founding member of the Society of Mural Decorators. Ford co-edited the magazine *Tarot* (1896), which was dedicated to the Arts and Crafts movement.

Fraser, John Arthur (British/Canadian, 1838–1898)

A painter, photographer, illustrator, and art teacher born in England. Upon immigrating to Canada around 1860, John Arthur Fraser began painting studio backdrops for the photographer William Notman, becoming a partner in Notman's Toronto firm in 1867.

fresco

An ancient painting technique that is often used to create wall murals. After a section of a wall is covered in wet plaster, paint is applied. As it dries, the paint absorbs into the plaster and becomes a permanent part of the wall. This technique was notably used in the Italian Renaissance by masters such as Giotto and Michelangelo.

fresco secco

Italian for "dry fresco," a wall-painting technique where colour pigments are mixed with a binding agent and applied to dry plaster on the wall. The pigments are less durable and the paint may flake off over time, but artists do not have to work as quickly as they do with buon fresco and are more easily able to touch up their murals.

genre painting

This term refers to paintings that depict scenes of everyday life. Genre paintings were first popularized in the Netherlands in the seventeenth century, and typical subject matter includes domestic chores, rural life, and socializing.

Gothic art

A style of painting, sculpture, and architecture that emerged in the twelfth century in Europe. A Christian art form, it was primarily expressed through illuminated manuscripts and architecture that featured sculpture and stained glass and valued light and soaring spaces.

Grier, E. Wyly (Australian/Canadian, 1862–1957)

A portrait painter who depicted influential Canadian businessmen, politicians, and others. Following studies at the Slade School of Art in London, the Scuola Libera del Nudo in Rome, and the Académie Julian in Paris, he returned to Canada in 1891 and established a portrait studio in Toronto. E. Wyly Grier served as president of the Royal Canadian Academy of Arts from 1929 to 1939, and in 1935 became the first Canadian to be knighted for his work as an artist.

Group of Seven

A progressive and nationalistic school of landscape painting in Canada, the Group of Seven was active between 1920 (the year of the group's first exhibition, at the Art Gallery of Toronto, now the Art Gallery of Ontario) and 1933. Founding members were the artists Franklin Carmichael, Lawren S. Harris, A.Y. Jackson, Frank H. Johnston, Arthur Lismer, J.E.H. MacDonald, and F.H. Varley.

Haden, Francis Seymour (English, 1818–1910)

Born in London, Francis Seymour Haden was a surgeon (and the brother-in-law of the great American painter James McNeill Whistler) who became celebrated as an etcher and champion of original printmaking, including as a collector and scholar of Rembrandt's prints. He was instrumental to the etching revival in Britain in the mid-nineteenth century and was the first president of the Society of Painter-Etchers in London (now the Royal Society of Painter-Printmakers).

Hahn, Emanuel (German/Canadian, 1881–1957)

A sculptor and commercial designer who designed the Ned Hanlan monument (commissioned in 1926 and originally erected on the grounds of the Canadian National Exhibition; now located on Toronto Islands, Toronto). He was the head of the sculpture department at the Ontario College of Art (now OCAD University), Toronto, and the husband of fellow sculptor Elizabeth Wyn Wood.

Hahn, Gustav (German/Canadian, 1866–1962)

A German-born artist, painter, muralist, interior decorator, and arts educator who pioneered the Art Nouveau style in Canada. Gustav Hahn's murals adorn churches, private residences, and public buildings, including the Ontario Legislative Building at Queen's Park and Toronto's Old City Hall. He influenced a generation of artists through his teaching at various institutions, such as the Ontario College of Art (now OCAD University).

Harris, Lawren S. (Canadian, 1885–1970)

A founding member of the Group of Seven in Toronto in 1920, Lawren S. Harris was widely considered its unofficial leader. Unlike other members of the group, Harris moved away from painting representational landscapes, first to abstracted landscapes and then to pure abstraction. The Group of Seven broke up in 1933, and when the Canadian Group of Painters was formed in 1933, Harris was elected its first president.

Harris, Robert (Welsh/Canadian, 1849–1919)

Born in Tyn-y-Groes, Wales, Robert Harris immigrated to Charlottetown, Prince Edward Island, with his family in 1856. He studied at art schools in Boston, London, and Paris and quickly became one of the best-known portrait painters in Canada in the late 1800s, especially known for the group portrait *The Fathers of Confederation*, 1884. He was president of the Royal Canadian Academy of Arts from 1893 to 1906.

Hiester Reid, Mary (American/Canadian, 1854–1921)

Born in Pennsylvania, Hiester Reid immigrated to Toronto with her husband, George Agnew Reid. Perhaps best known for her floral paintings, Hiester Reid worked in oil on canvas and sometimes watercolour. She was an elected

member of the Ontario Society of Artists and an associate member of the Royal Canadian Academy of Arts. She exhibited in Canada and the United States and was collected by major institutions and private collectors. After her death, she became the first woman artist to receive a solo show at the Art Gallery of Toronto (now the Art Gallery of Ontario). (See *Mary Hiester Reid: Life & Work* by Andrea Terry.)

Homer, Winslow (American, 1836–1910)

Born in Boston, Winslow Homer is considered one of the great American painters and an expert chronicler of nineteenth-century life. He got his start as a commercial printmaker and illustrator and came to be widely revered for his muscular and expressive oil paintings of the sea, as well as his scenes of women and children. He also worked in watercolour.

Huot, Charles (Canadian, 1855–1930)

A Quebec City-born painter and illustrator, best known for his history and religious paintings, including works commissioned for the Parliament Building of Quebec. Charles Huot's paintings reflect the influence of the French academic tradition and include religious murals and altarpieces for churches throughout his home province.

Impressionism

A highly influential art movement that originated in France in the 1860s, Impressionism is associated with the emergence of modern urban European society. Claude Monet, Pierre-Auguste Renoir, and other Impressionists rejected the subjects and formal rigours of academic art in favour of scenes of nature and daily life and the careful rendering of atmospheric effects. They often painted outdoors.

Jackson, A.Y. (Canadian, 1882–1974)

A founding member of the Group of Seven and an important voice in the formation of a distinctively Canadian artistic tradition. A Montreal native, A.Y. Jackson studied painting in Paris before moving to Toronto in 1913; his northern landscapes are characterized by the bold brush strokes and vivid colours of his Impressionist and Post-Impressionist influences.

Jefferys, Charles William (British/Canadian, 1869–1951)

An artist and illustrator and early member of the Toronto Art Students' League, Charles William (C.W.) Jefferys worked primarily as a newspaper illustrator in New York City, as well as in Toronto. His illustrations, published in *The Picture Gallery of Canadian History* in three volumes in 1942, 1945, and 1950, were used regularly in textbooks, shaping an image of Canadian history for a generation of students.

John, Augustus (Welsh, 1878–1961)

Regarded as the first British Post-Impressionist artist, Augustus John was a painter and draftsman recognized for his skilled figure drawings and portraits. He studied at the Slade School of Fine Art in London from 1894 to 1899 and subsequently lived an itinerant artist's life during which he depicted Romany encampments in Wales, Dorset, and Ireland. During the First World War, John

worked for the Canadian government as a war artist. He is the younger brother of painter Gwen John.

Johnston, Frank H. (Canadian, 1888–1949)

A founding member of the Group of Seven. In 1921 Frank H. Johnston became principal of the Winnipeg School of Art and later taught at the Ontario College of Art (now OCAD University), Toronto. He formally severed his ties with the group in 1924, preferring to paint in a realistic style less controversial at the time than his earlier decorative work.

Julien, Henri (Canadian, 1852–1908)

A painter, printmaker, and cartoonist, best known for his illustrations of French Canadian life for the *Canadian Illustrated News* and editorial cartoons for the *Montreal Daily Star*. He would become the artistic director of the *Montreal Daily Star*, sometimes working under the pseudonyms Octavo and Crincrin when publishing political caricatures.

Leduc, Ozias (Canadian, 1864–1955)

A painter and church muralist whose work conveys a sense of intimacy and tranquility. Ozias Leduc's religious paintings—which decorate chapels in Quebec, Nova Scotia, and New England—combine devotional iconography with a Symbolist use of light and colour. Leduc is also known as a painter of still lifes and landscapes. (See *Ozias Leduc: Life & Work* by Laurier Lacroix.)

Lismer, Arthur (British Canadian, 1885–1969)

A landscape painter and founding member of the Group of Seven, Lismer immigrated to Canada from England in 1911. He was also an influential educator of adults and children, and he created children's art schools at both the Art Gallery of Ontario in Toronto (1933) and the Montreal Museum of Fine Arts (1946).

Long, Marion (Canadian, 1882–1970)

A portrait painter commissioned to depict many high-ranking Canadian and military figures, Marion Long studied with George Agnew Reid at the Ontario College of Art and William Merritt Chase at the Art Students League in New York. In 1933, she became the first woman to be elected as a full member to the Royal Canadian Academy of Arts since Lady Charlotte Schreiber in 1880.

Loring, Frances (Canadian, 1887–1968)

A prominent figure in establishing Canadian sculpture and the style of national public monuments. Frances Loring and fellow sculptor Florence Wyle, her lifelong partner, were the first women in Canada widely recognized for sculpture. Loring designed and modelled the Queen Elizabeth Way Monument in Toronto and the statue of Robert Borden in Ottawa. A passionate arts advocate, she helped found the Sculptors Society of Canada and organize what would become the Canada Council for the Arts.

MacCarthy, Hamilton (Canadian, 1846–1939)

A pioneer of early monumental bronze sculpture in Canada, Hamilton MacCarthy studied sculpture under his father, Hamilton W. MacCarthy, and at the Royal Academy Schools in London. MacCarthy designed numerous Boer

War memorials in Ottawa, Quebec City, Brantford, Halifax, Canning, and Charlottetown. Other major works include his statue of Samuel de Champlain, 1915, at Nepean Point, Ottawa, and the South African War Memorial, 1902, in Confederation Park, Ottawa.

MacDonald, J.E.H. (British/Canadian, 1873–1932)

A painter, printmaker, calligrapher, teacher, poet, and designer, and a founding member of the Group of Seven. J.E.H. MacDonald's sensitive treatment of the Canadian landscape was influenced by Walt Whitman's poetry and Henry David Thoreau's views on nature.

Manet, Édouard (French, 1832–1883)

Considered a forerunner of the modernist movement in painting, Édouard Manet eschewed traditional subject matter for depictions of contemporary urban life that incorporated references to classic works. Although his work was critically dismissed, his unconventional painting style influenced the Impressionists.

maquette

A scale model of an unfinished sculpture, architectural project, or theatre set, a maquette functions as a sketch for a three-dimensional work in progress. It may be used to test formal or compositional considerations or, in the case of a large commissioned work, to give the client an idea of how an artist's or architect's proposal will function in space.

marouflage

The act of reinforcing a work (canvas or paper) by affixing it to a support of wood, cardboard, canvas, or other rigid material. A marouflage is often used to preserve a work of art, and also in wall paintings.

Matthews, Marmaduke (British/Canadian, 1837–1913)

An oil and watercolour painter who immigrated to Toronto from England in 1860. Marmaduke Matthews used free passes issued to artists by the Canadian Pacific Railway to make trips to western Canada in the 1880s and 1890s, producing several views of the mountains there. He was also a founding member of the Ontario Society of Artists, later becoming president, and the Royal Canadian Academy of Arts.

May, (Henrietta) Mabel (Canadian, 1877–1971)

A modernist painter of landscapes, urban scenes, and portraits and figure paintings of women. Mabel May studied under William Brymner at the Art Association of Montreal, before spending time in Britain and France in 1912–13. After her return to Canada she was commissioned by the Canadian War Memorials Fund to depict women workers in munitions factories. May was an active member of Montreal's Beaver Hall Group in the early 1920s and a founder of the Canadian Group of Painters in 1933.

modernism

A movement extending from the mid-nineteenth to the mid-twentieth century across artistic disciplines, modernism rejected academic traditions in favour of innovative styles developed in response to contemporary industrialized society.

Modernist movements in the visual arts have included Gustave Courbet's Realism, and later Impressionism, Post-Impressionism, Fauvism, Cubism, and on to abstraction. By the 1960s, anti-authoritarian postmodernist styles such as Pop art, Conceptual art, and Neo-Expressionism blurred the distinction between high art and mass culture.

Monet, Claude (French, 1840–1926)

A founder of the Impressionist movement in France, Claude Monet created landscapes and seascapes that are among the canonical works of Western art. Introduced to *plein air* painting as a teenager, Monet returned to it throughout his life as a means of exploring the atmospheric effects and perceptual phenomena that so interested him as an artist.

monotype

A type of print resulting from a process that yields only one impression. A monotype is produced by drawing or painting an image directly onto a bare matrix and then transferring it to paper under the pressure of a printing press.

Morrice, James Wilson (Canadian, 1865–1924)

One of Canada's first modernist painters and first artists to gain international recognition, during his lifetime James Wilson Morrice was nonetheless more celebrated in Europe than he was at home. He is best known for richly coloured landscapes that show the influence of James McNeill Whistler and Post-Impressionism.

Morris, William (English, 1834–1896)

William Morris was a draftsman, poet, novelist, translator, painter, and theoretician who upset the Victorian world with his aesthetic ideals and socialist politics. He rejected the mechanization of life and instead embraced craft techniques and collective work. His aesthetics and vision for art fundamentally influenced the Arts and Crafts movement in England and across the channel. His company, Morris & Company, created many innovative designs in decoration and textiles, marking a significant turning point in the history of design.

National Gallery of Canada

Established in 1880, the National Gallery of Canada in Ottawa holds the most extensive collection of Canadian art in the country as well as works by prominent international artists. Spearheaded by the Marquis of Lorne (Canada's Governor General from 1878 to 1883), the gallery was created to strengthen a specifically Canadian brand of artistic culture and identity and to build a national collection of art that would match the level of other British Empire institutions. Since 1988, the gallery has been located on Sussex Drive in a building designed by Moshe Safdie.

neo-Georgian architecture

A twentieth-century revival of the British Georgian architectural style, also known as the English Colonial Revival style. Characterized by symmetry and classical proportions, neo-Georgian buildings are usually constructed of brick or stone with white trim and often feature rectangular facades with central entrances, multipaned sash windows, and hip roofs. Examples in Canada include Langdon Hall in Cambridge, Ontario, and Blythwood Road Baptist Church in Toronto.

OCAD University

OCAD University is located in Toronto and is the oldest and largest art school in Canada. It was founded in 1876 as the Ontario School of Art, becoming the Ontario College of Art in 1912. In 1996 the name changed again to the Ontario College of Art and Design, before being renamed OCAD University in 2010 to reflect its status as a university.

Ontario Society of Artists

Canada's oldest extant professional artists' association, the Ontario Society of Artists (OSA) was formed in 1872 by seven artists from various disciplines. Its first annual exhibition was held in 1873. The OSA eventually played an important role in the founding of OCAD University and the Art Gallery of Ontario in Toronto.

Onteora Club

A private literary and arts community in the Catskill Mountains near Tannersville, New York, established in 1887 by Candace Wheeler and her brother Francis Thurber.

Orpen, William (Irish, 1878–1931)

A portrait painter known for being a child prodigy, Orpen was an official British war artist during the First World War. At age eleven, William Orpen attended Dublin's School of Art and, at seventeen, entered the Slade School of Fine Art in London, where he trained with Henry Tonks and gained the attention of John Singer Sargent. Orpen depicted many of the senior military and political officials of his time.

O'Brien, Lucius Richard (Canadian, 1832–1899)

A prominent oil and watercolour painter of Canadian landscapes, vice-president of the Ontario Society of Artists (1874–80), and the founding president of the Royal Canadian Academy of Arts (1880–90). He travelled extensively in Canada, reaching as far as the west coast. For the serial publication *Picturesque Canada* (1882–84) he supervised the commissioning of illustrations, himself producing the vast majority of images upon which the engraved illustrations were based.

Paris Salon

Beginning in 1667, the Paris Salon was a juried annual or biennial exhibition held at the Académie royale de peinture et de sculpture (later the Académie des beaux-arts). It became the major marker of prominence for artists, especially between 1748 and 1890, and was known for its crammed display of paintings, covering the walls from floor to ceiling. Through exposure and the connections to patrons and commissions, artists' careers could be made by their inclusion in the Salon.

Peel, Paul (Canadian, 1860–1892)

A figurative painter in the academic style of the nineteenth century. Paul Peel often painted domestic scenes of women and children, using his own children as models. He became internationally recognized when he won a medal at the 1890 French Salon for his painting *After the Bath*, 1890.

Pennsylvania Academy of the Fine Arts

Founded in 1805, the Pennsylvania Academy of the Fine Arts was the first art school and art museum in the United States. In the nineteenth century, the school was one of the rare institutions to provide art education to women as well as men. The museum holds an important collection of American art from the eighteenth through twentieth centuries.

Perré, Henri (French/Canadian, c.1824/1825–1890)

A French-born artist who captured landscapes in both oil and watercolour, and was best known for placing small figures amid the natural vistas. As a teacher at the Ontario School of Art (now OCAD University), Henri Perré left his mark on a generation of Canadian painters, including George Agnew Reid.

Puvis de Chavannes, Pierre (French, 1824–1898)

Pierre Puvis de Chavannes was an academic painter-decorator. His works, often exhibited at the yearly Paris Salon, were intended to decorate museums, palaces, and monuments. A follower of the Symbolist movement, he attempted to harmonize the relationship between painting and wall. He created allegorical works using techniques developed by the Renaissance artist Giotto.

Royal Canadian Academy of Arts

An organization of professional artists and architects modelled after national academies long present in Europe, such as the Royal Academy of Arts in the U.K. (founded in 1768) and the Académie royale de peinture et de sculpture in Paris (founded in 1648).

Royal Ontario Museum

Created in 1912, the Royal Ontario Museum is a Toronto institution that opened to the public in 1914. Originally it housed collections in archaeology, zoology, paleontology, mineralogy, and geology; the museum's current holdings include important collections of artifacts from China and from Canada's Indigenous peoples, as well as an important textile collection. The building has undergone three major expansions since its founding: in 1933, 1982, and 2007.

Ruskin, John (British, 1819–1900)

Leading art and society critic in nineteenth-century England, as well as a painter and prose writer. John Ruskin's *Modern Painters*, consisting of five volumes and requiring seventeen years of work, was published in between 1843 and 1860. He was a staunch supporter and defender of J.M.W. Turner, whom he believed painted "truth to nature." This ethos, central to Ruskin's aesthetic, advocated that painting directly from nature would lead to further moral and spiritual truths.

Sargent, John Singer (American, 1856–1925)

Renowned for his portraits of high society in Paris, London, and New York, John Singer Sargent was an American painter who spent most of his life abroad. Influenced by the Impressionists, he sought to offer a glimpse into the personality of his subjects in the portraits he created, a strategy that was not always well received. *Madam X*, 1884, typifies Sargent's style and is considered his best-known work. In 1910 he gave up portraiture to focus exclusively on murals and watercolour landscapes.

Schaefer, Carl (Canadian, 1903–1995)

A painter who studied under Arthur Lismer and J.E.H. MacDonald at the Ontario College of Art (now OCAD University), where he later taught for over twenty years. Carl Schaefer's preferred subjects were the rural landscapes of his Ontario home. He served as a war artist, attached to the Royal Canadian Air Force, during the Second World War.

Schreiber, Charlotte (British/Canadian 1834–1922)

A realist painter who trained in London, Charlotte Schreiber came to Canada in 1875. She was the first woman to teach at the Ontario College of Art (now OCAD University) in Toronto and one of the founding members of the Royal Canadian Academy of Arts. Schreiber's attention to detail in both literary and everyday scenes had a marked influence on Canadian painting in the late nineteenth century, and she is credited with bringing high realism to Canada.

Smith, Eden (British/Canadian, 1858–1949)

A British-born architect influenced by the Arts and Crafts movement. Best known for his domestic designs, Eden Smith often featured natural materials and handcrafted details in his work, which focused on functionality and beauty. His buildings, such as Studio Building (1913) in Toronto, exemplify the principles of the Arts and Crafts movement.

Society of Canadian Painter-Etchers and Engravers

The Society of Canadian Painter-Etchers and Engravers was founded in 1916 by William Walker Alexander and other members of the Toronto Arts Students' League. The society was known to favour the intaglio process and to believe staunchly that the artist should be involved in all stages of a print's production. It began holding annual exhibitions in 1919.

Society of Mural Decorators

Founded in 1894 by George Agnew Reid, William Cruikshank, Wyly Grier, Frederick Challener, Curtis Williamson, Sydney Strickland Tully, and Harriet Ford, the Society of Mural Decorators was a group of Toronto artists dedicated to promoting mural painting in Canada. Although they ultimately failed to find approval for commissioned murals to decorate Toronto's Union Station and the Toronto Municipal Buildings (now known as the Old City Hall), members of the society did succeed in attracting interest in mural painting, and their individual work can be found in public buildings and theatres in Toronto and across Canada.

Stevens, Dorothy (Canadian, 1888–1966)

A renowned Canadian portrait painter, etcher, and printmaker, Dorothy Stevens studied at the Slade School of Fine Art at age fifteen, under Philip Wilson Steer and Henry Tonks. In 1919, she was commissioned by the Canadian War Memorials Fund to produce prints depicting factory workers of the First World War. Her works can be found in the collections of the Art Gallery of Ontario and the National Gallery of Canada.

Stovel, Rex (Canadian, 1874–1931)

Rex Stovel was a painter, a photographer renowned for his portraits, and a yeoman trooper during the Second Boer War. He was also an occasional

contributor to the journal *Camera Work* and part of the Studio Club of Toronto photographers.

Suzor-Coté, Marc-Aurèle de Foy (Canadian, 1869–1937)

A remarkably versatile artist, Marc-Aurèle de Foy Suzor-Coté was a successful sculptor, painter, illustrator, and church decorator. In 1890 he left rural Quebec to study art in Paris and remained there for eighteen years, painting rural landscapes in an Impressionist style.

Thomas, Jeff (urban-Iroquois, b. 1956)

Photographer and curator whose work is informed by the absent identity of the “urban Iroquois.” Jeff Thomas seeks to create an image archive of his experiences as an Iroquois man living in cities and to place Indigenous peoples in contemporary urban contexts, sometimes with a wry tone. His series *Indians on Tour* adopts a street photography aesthetic to capture plastic Indigenous figurines within city scenes.

Tiffany, Louis Comfort (American, 1848–1933)

Son of Tiffany and Company founder Charles Lewis Tiffany, Louis Comfort Tiffany was an important Art Nouveau designer. He is especially known for his innovations in stained glass design. Tiffany made extensive use of coloured glass in his windows, lamps, and decorative objects, and developed a unique kind of opalescent glass.

Toronto Architectural Eighteen Club

Active from 1899 to 1912, the Toronto Architectural Eighteen Club was principally led by architects Eden Smith and Edmund Burke. The club sought to raise the standards of architecture in Toronto by developing practitioners’ knowledge of and interest in contemporary architecture from the United States. The club was the only Canadian member of the Architectural League of America.

Toronto Guild of Civic Art

The Toronto Guild of Civic Art was founded in 1898 to encourage the production of and help select works of art to beautify the city and adorn its public buildings. In 1909, the guild, consisting of artists and laymen, released the *Report on a Comprehensive Plan of Systematic Civic Improvements in Toronto*. It was the first of its kind in Canada, proposing that the city develop green spaces for beauty and social improvement.

Tully, Sydney Strickland (Canadian, 1860–1911)

An oil painter known for her portraits, landscapes, and genre scenes, Sydney Strickland Tully studied extensively with numerous leading painters at the Central Ontario School of Art and Industrial Design (now OCAD University), Slade School of Fine Art, Académie Julian, Académie Colarossi, and Long Island School of Art. Tully’s *The Twilight of Life*, 1894, became the first painting by a Canadian artist acquired by the Art Gallery of Toronto (now the Art Gallery of Ontario) in 1911.

Velázquez, Diego (Spanish, 1599–1660)

A towering figure of the Spanish Golden Age, Diego Velázquez was court painter to Philip IV. His portraits of members of the royal family—including his celebrated *Las Meninas*, 1656—as well as his mythological, historical, and religious scenes were greatly respected by innovative artists of later centuries, including Francisco Goya and Édouard Manet.

Walker, Byron Edmund (1848–1924)

One of the leading bankers in Ontario in the later 1800s and early 1900s, Bryon Edmund Walker was an important philanthropist interested in education and the arts. He supported the University of Toronto, the Royal Ontario Museum, the Art Museum of Toronto (now the Art Gallery of Ontario), and the National Gallery of Canada.

watercolour

A painting medium in which pigments are suspended in a water-based solution and the term that refers to a finished work painted in that medium, watercolour has a long history both in manuscript illumination (dating to Ancient Egypt) and in Chinese, Korean, and Japanese brush or scroll painting. In Western art, it became a preferred medium for sketching in the Renaissance and grew in popularity through the eighteenth and nineteenth centuries, especially for botanical and wildlife illustrations. It continues to be used by artists and illustrators because of its transparency and the effects possible by laying washes of pure pigment.

Watson, Homer (Canadian, 1855–1936)

A landscape painter, Homer Watson was famous for his depictions of southern Ontario. He was born in Doon, in Waterloo County, and spent most of his life there, where he not only painted views of the countryside but also took an interest in protecting the local environment. The first president of the Canadian Art Club, he was a widely respected leader in Canadian art at the turn of the century. (See *Homer Watson: Life & Work* by Brian Foss.)

Wheeler, Candace (American, 1827–1923)

One of the first women in the United States to work as a professional interior designer, Candace Wheeler was one of the original members of Louis Comfort Tiffany's design company, Associated Artists. Her textile designs originally drew on British influences such as William Morris, but they developed into a cosmopolitan American style that included references to Japanese design. A supporter of women's professional roles in art and design, Wheeler founded the Society of Decorative Art of New York City and, after leaving Tiffany's company, her own Associated Artists, which had an all-female staff. With her brother, Francis Beatty Thurber, she founded the Onteora Club in the Catskill Mountains.

Whistler, James Abbott McNeill (American/British, 1834–1903)

James Abbott McNeill Whistler, a painter and printmaker, was a leading promoter of "art for art's sake": the doctrine that an artist should create evocative visual experiences based principally on the subtle harmonization of colour, not on sentiment or moral lessons. Believing that painting and music had much in common, he used music references in the titles of many of his paintings, including *Arrangement in Grey and Black No. 1*, 1871 (better known as

Whistler's Mother). In 1877 the art critic John Ruskin accused him of “flinging a pot of paint in the public's face” when Whistler exhibited *Nocturne in Black and Gold: The Falling Rocket*. Whistler sued Ruskin, but was awarded damages of only one farthing.

Williamson, Curtis (Canadian, 1867–1934)

A painter who was particularly recognized for his portraits but also produced landscapes and genre scenes. Curtis Williamson was influenced by his study abroad and Dutch Realism, and his work was often dark and tonal. He was a founding member of the Canadian Art Club and the Arts and Letters Club of Toronto.

Wrinch (later Wrinch Reid), Mary (British/Canadian 1877–1969)

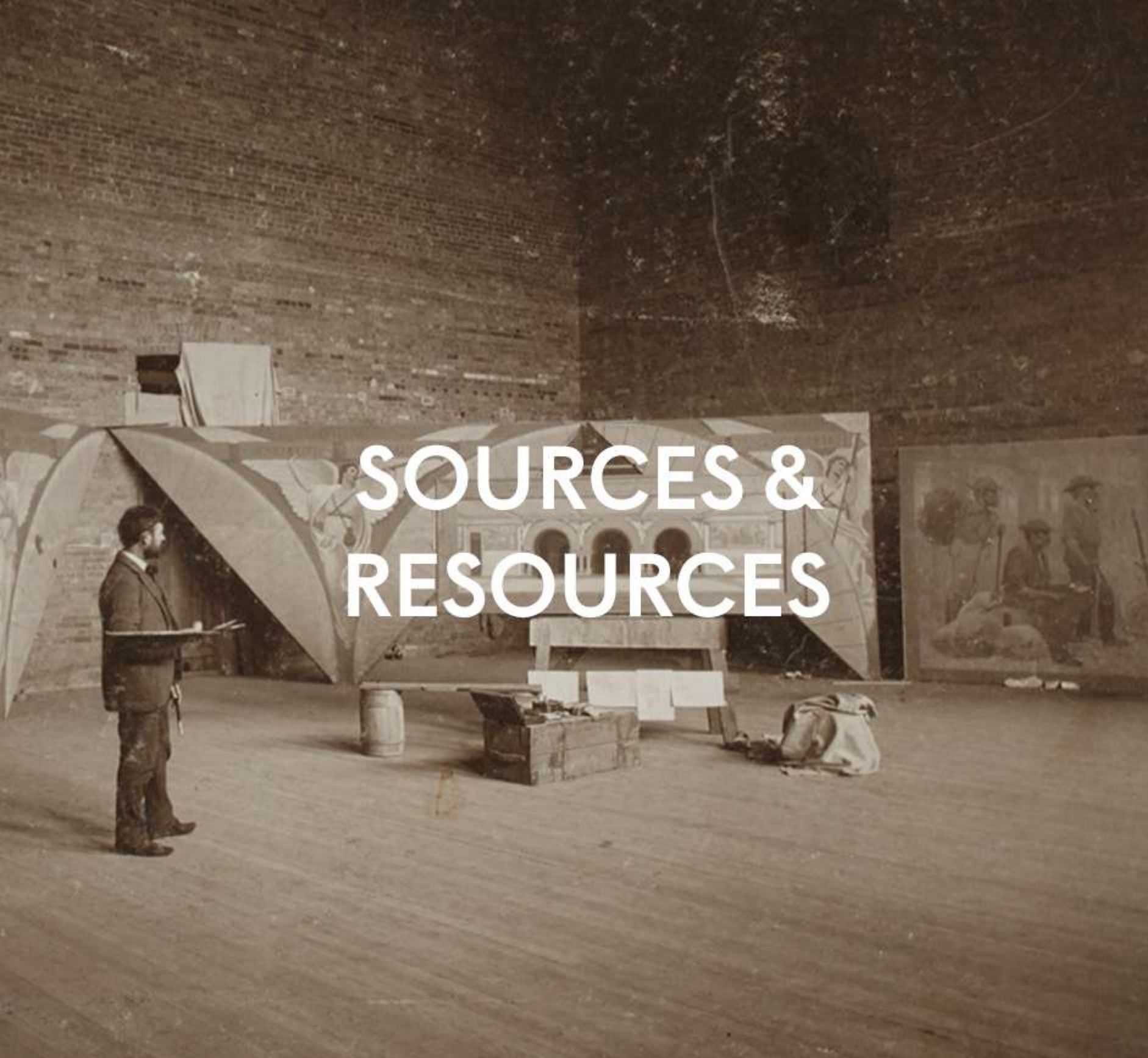
A British-born artist and educator who was the first female executive member of the Ontario Society of Artists (1924). Influenced by her teacher and husband, George Agnew Reid, she worked first in miniature on ivory and later produced watercolours, colour block prints, and oils. Notably, Mary Wrinch Reid preceded the Group of Seven by a decade in painting Canada's northern landscapes in place.

Wychwood Park

Named after Wychwood in rural Oxfordshire, England, Wychwood Park is a Toronto, Ontario, neighbourhood. Founded by Marmaduke Matthews and Alexander Jardine as an artist colony in the late nineteenth century, the neighbourhood was amalgamated into the city of Toronto in 1909 but remains privately administered by an executive council of residents. Organized around a central park and pond, Wychwood Park still includes many of its original Arts and Crafts-style houses.

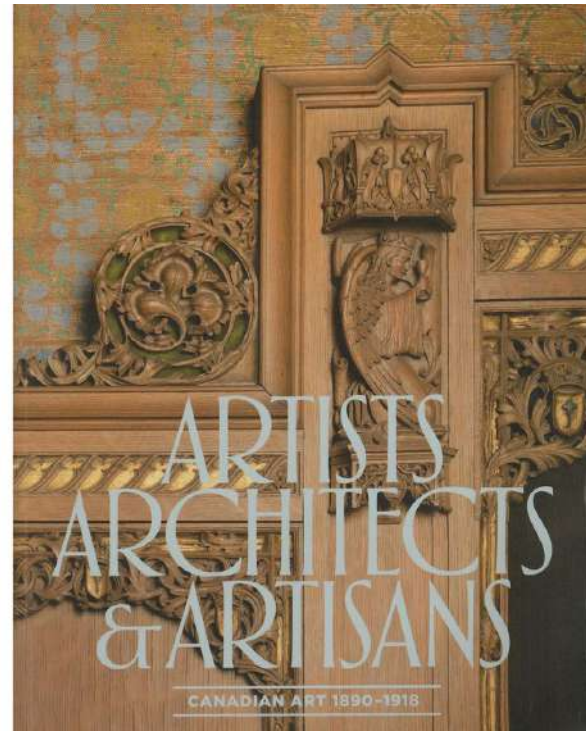
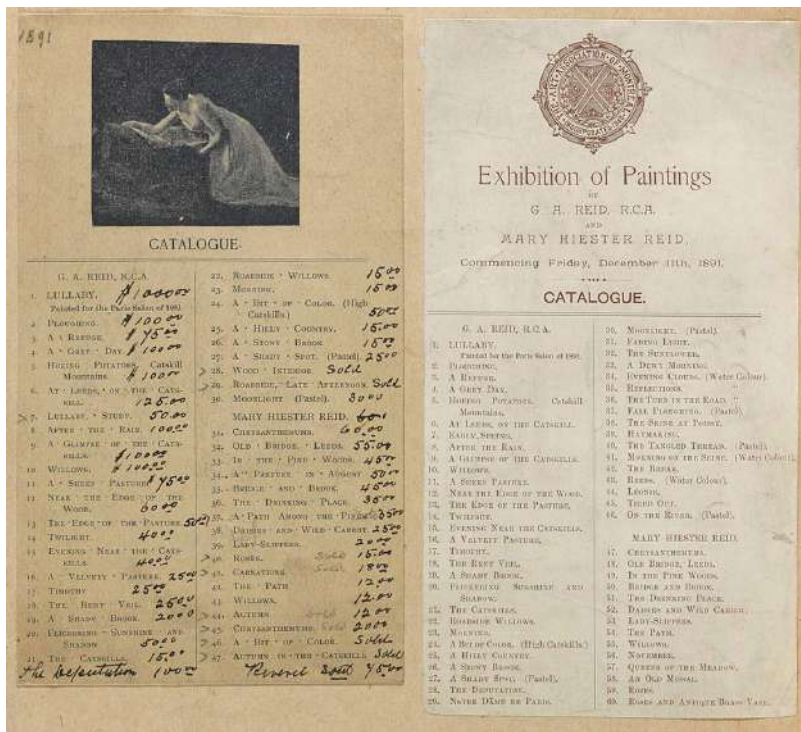
Wyle, Florence (American/Canadian, 1881–1968)

Prominent sculptor and designer Florence Wyle, together with her partner Frances Loring, shaped the landscape of Canadian sculpture. Influenced by classical Greek sculpture, Wyle specialized in anatomy and depicted women in various poses, from undertaking manual labour to the erotic. She was a co-founder of the Sculptors Society of Canada and the first woman sculptor awarded full membership to the Royal Canadian Academy of Arts.



SOURCES & RESOURCES

George Agnew Reid exhibited regularly and prolifically with several organizations throughout his life. Since his death, he has been the subject of only one important solo exhibition, although he was well represented in two thematic shows and has been the subject of a small number of insightful journal articles and graduate theses. During his lifetime, he published several articles explaining his views on art and further safeguarded his legacy by commissioning a biography, for which he worked closely with the chosen author. The most extensive archive of his life and work is a pair of scrapbooks (now at the Art Gallery of Ontario) that he compiled towards the end of his life.



LEFT: George Agnew Reid, Page 161 of Scrapbook Volume 1 (detail): [Exhibition of Paintings by G.A. Reid, R.C.A. and Mary Hiester Reid], 1891, George Reid fonds, Edward P. Taylor Library and Archives, Art Gallery of Ontario, Toronto. RIGHT: Cover of the exhibition publication *Artists, Architects and Artisans: Canadian Art 1890-1918*, edited by Charles C. Hill (Ottawa: National Gallery of Canada, 2013). George Agnew Reid's work was featured in the exhibition *Artists, Architects and Artisans: Canadian Art 1890-1918* and is reproduced in this publication.

KEY EXHIBITIONS

- | | |
|----------------|---|
| 1886 | Colonial and Indian Exhibition, London. |
| 1888 | <i>Paintings by Mr. and Mrs. George Agnew Reid</i> , Oliver, Coate & Co., Toronto. Joint exhibition with Mary Hiester Reid. |
| 1889 | Salon de 1889 (Exposition des Beaux-Arts), Paris. |
| 1890 | <i>Work Executed during the Summer of 1890 by G.A. Reid</i> , Matthew Bros. & Co.'s New Gallery, Toronto. |
| 1891 | Salon de 1891 (Société des Artistes Français), Paris. |
| 1891-92 | <i>Exhibition of Paintings by G.A. Reid, R.C.A., and Mary Hiester Reid</i> , Art Association of Montreal. |
| 1892 | Salon de 1892 (Société des Artistes Français), Paris. |
| 1892 | <i>Paintings by Mr. & Mrs. G.A. Reid</i> , Oliver, Coate & Co., Toronto. Joint exhibition with Mary Hiester Reid. |
| 1893 | World's Columbian Exposition (Chicago World's Fair), Chicago. |



GEORGE AGNEW REID

Life & Work by Brian Foss

1894	<i>Special Exhibition by Robert V.V. Sewell, A. Brewster Sewell, W. Hamilton Gibson, Herbert A. Olivier, George Agnew Reid, R.C.A., Elihu Vedder, N.A., American Art Galleries, New York City.</i>
1894	Salon de 1894 (Exposition des Beaux-Arts), Paris.
1901	Pan-American Exposition, Buffalo.
1904	First exhibition, Arts and Crafts Society of Canada, Toronto.
1904	Louisiana Purchase Exposition (St. Louis World's Fair), St. Louis.
1908	Nova Scotia Provincial Exhibition, Halifax.
1919	Canadian War Memorials Exhibition, Burlington House, London.
1920	<i>Exhibition of Paintings by Mr. and Mrs. G.A. Reid</i> , Heliconian Club, Toronto. Joint exhibition with Mary Hiester Reid.
1924	British Empire Exhibition, London.
1938	<i>A Century of Canadian Art</i> , Tate Gallery, London.
1948	<i>The George A. Reid Memorial Exhibition</i> , Art Gallery of Toronto.
1982	<i>A Distant Harmony: Comparisons in the Painting of Canada and the United States of America</i> , Winnipeg Art Gallery.
1986	<i>Sympathetic Realism: George A. Reid and the Academic Tradition</i> , Art Gallery of Ontario, Toronto.
2013	<i>Artists, Architects & Artisans: Canadian Art 1890-1918</i> , National Gallery of Canada, Ottawa.

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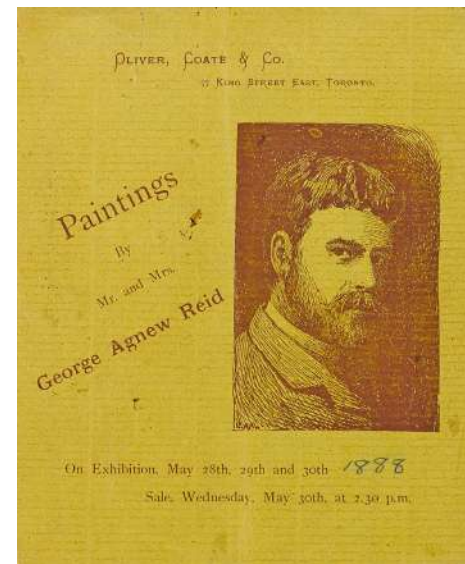
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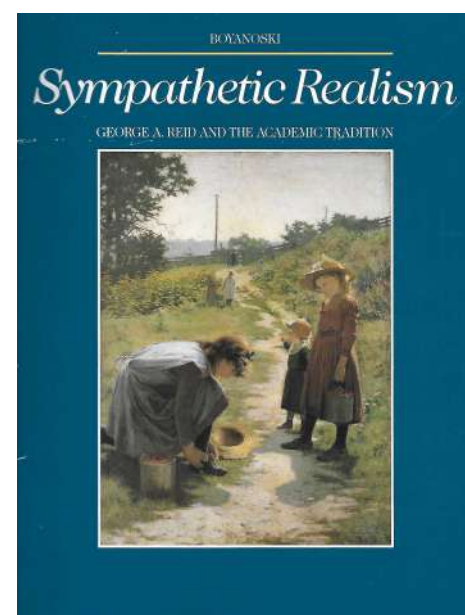
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George Agnew Reid, Page 116 of Scrapbook Volume 1 (detail): [*Paintings by Mr. and Mrs. George Agnew Reid (Oliver Coate & Co.)*], 1888, George Reid fonds, Edward P. Taylor Library and Archives, Art Gallery of Ontario, Toronto.



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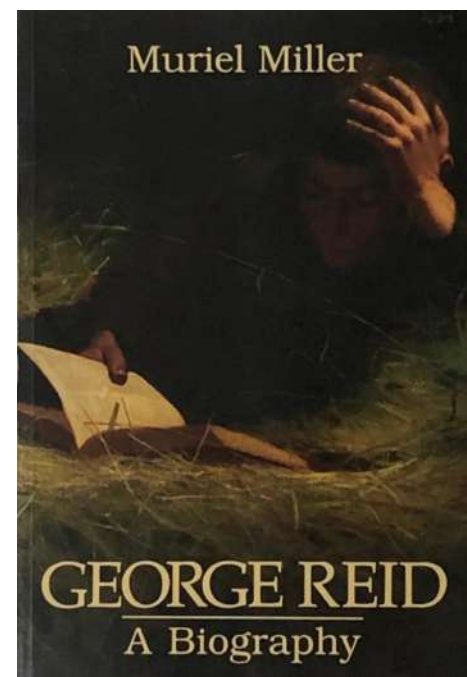
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KEY ARCHIVAL SOURCES

Edward P. Taylor Library and Archives, Art Gallery of Ontario, Toronto

The George Agnew Reid Fonds consists of textual records, such as formal correspondence and exhibition checklists, as well as graphic materials, including Reid's scrapbooks, containing photographs, architectural drawings, and miscellaneous ephemera. In addition to the George Agnew Reid Fonds, the Gordon Conn Fonds and the Thomas Roche Lee Collection also contain relevant papers, including correspondence between Reid and his former student Frederick Challenger.

National Gallery of Canada Library and Archives, Ottawa

The National Gallery of Canada's Canadian Artist Documentation file on Reid is the most comprehensive collection anywhere of newspaper and magazine clippings from the 1890s to the present. It also features a biographical form completed by Reid; a small selection of exhibition invitations and checklists, press releases, brochures, and transcripts; unsigned biographical summaries; and lists of paintings.

McCord Stewart Museum, Montreal

This fonds consists of six files of published and unpublished documentation, principally from 1922 to 1948, including correspondence; autobiographical notes; texts on the Jarvis Collegiate murals, the Ontario Society of Artists, and the Society of Canadian Painter-Etchers and Engravers; several photographs of Reid and of his artworks; press clippings; and a selection of original prints by the artist.

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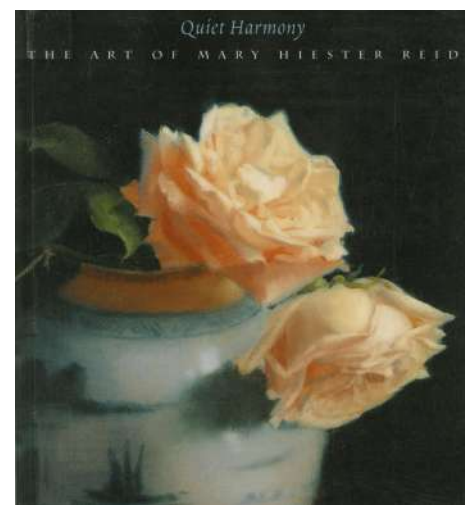
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GEORGE AGNEW REID

Life & Work by Brian Foss

ABOUT THE AUTHOR

BRIAN FOSS

Brian Foss is Chancellor's Professor Emeritus, and Distinguished Research Professor, Art and Architectural History at Carleton University in Ottawa. A specialist in the visual arts in Canada from the last decades of the nineteenth century to the present, he co-edited *The Visual Arts in Canada: The Twentieth Century* (Oxford University Press, 2010) and has curated or co-curated such exhibitions as *Quiet Harmony: The Art of Mary Hiester Reid* (Art Gallery of Ontario, 2000), *Edwin Holgate* (Montreal Museum of Fine Arts, 2005), and *1920s Modernism in Montreal: The Beaver Hall Group* (MMFA, 2016). His previous online art book for the Art Canada Institute is *Homer Watson: Life & Work* (2019). His monograph *War Paint: Art, War, State and Identity in Britain 1939-1945* (Yale University Press, 2007) was shortlisted for the William M.B. Berger Prize for British Art History.



"I've long been fascinated by George Agnew Reid's prolific interdisciplinarity as an easel and mural painter, watercolourist, printmaker, architect, craftsperson, designer, shaper of important Canadian art institutions, and tireless promoter of Arts and Crafts beliefs and aesthetics."



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ISBN 978-1-4871-0366-8

Published in Canada

Art Canada Institute
Massey College, University of Toronto
4 Devonshire Place, Toronto, ON M5S 2E1

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Acknowledgements

From the Art Canada Institute

The Art Canada Institute gratefully acknowledges the generosity of Power Corporation of Canada, Season Sponsor, 2025-2026 Publications.

We thank the Founding Sponsor of the Art Canada Institute: BMO Financial Group.

Finally, we acknowledge the generosity of all those who support the Art Canada Institute and make our work possible.

From the Author

Jane Curley, historian of the Onteora Club in New York State, inadvertently kick-started this project two decades ago when she warmly welcomed me on my first visit to the club where George Agnew Reid had summered for twenty-five years, during which he designed several still-standing buildings. In the years since that visit, many librarians, archivists, historians, and curators have helped me chase down difficult leads. Special thanks go to Séverine Roseau (Paris Hôtel de Ville); Paul Sharkey (City of Toronto Archives); Scott James (Arts & Letters Club of Toronto); Marilyn Nazar (Art Gallery of Ontario); Heather Pigat (Ontario College of Art and Design University); Julie Bronson (Art Gallery of Hamilton); Janet M. Braide (independent historian/curator); and Bob Stevenson and Alison

Garwood-Jones (Toronto Sailing & Canoe Club). I've also relied heavily on the cornerstone publications of the three scholars who wrote the most authoritative texts on George Reid: Muriel Miller (1946 and 1987), Eva Major-Marothy (1984), and Christine Boyanoski (1987). Last but not least, this book has benefited immeasurably from the criticism of Charles C. Hill, who made his voluminous George Reid files available to me to work through over a period of many months, and whose encyclopedic knowledge of Canadian art never fails to amaze.

At the Art Canada Institute, Sara Angel, Annie Champagne, Emma Doubt, Tara Ng, Victoria Nolte, and all other members of the ACI team who worked on this book have been wonderfully supportive. Sarah Brohman was a model editor, with her insightful suggestions and the respectful collaboration that she maintained between author and editor. I am also extremely grateful to Power Corporation of Canada, Season Sponsor, 2025-2026 Publications.

This book is fondly dedicated to Beverly and the late Fred Schaeffer: two perceptive and unfailingly generous believers in George Agnew Reid's work.

IMAGE SOURCES

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The Art Canada Institute thanks the following for their assistance: Alan Klinkhoff Gallery (Alan Klinkhoff); Ann Arbor District Library (Amy Cantú); Art Gallery of Hamilton (Stine Danielle); Art Gallery of Ontario (Alexandra Cousins); Art Resource (John Benicewicz); Arts & Letters Club of Toronto Archives (Scott James); Canadian War Museum (Shannyn Johnson); City of Toronto (Amelia Pettit and Emily Ricketts); City of Toronto Archives (Ariella Elema); Confederation Centre Art Gallery (Kathleen MacKinnon); Copyright Visual Arts (Liana Miles); Cowley Abbott Fine Art (Julia De Kwant); Estate of Lawren S. Harris (Stew Sheppard); Government of Ontario Art Collection (Lani Kopczinski); Grand Rapids Art Museum (Julie Walser); Heffel Fine Art Auction House (Martie Giefert and Molly Tonken); Jarvis Collegiate Institute (Stephen Bain); Library and Archives Canada / Chislehurst Digitization Inc. (Jacqueline M.E. Vincent); McMaster Museum of Art (Julie Bronson); Montreal Museum of Fine Arts (Marie-Claude Saia); Museum London (Krista Hamlin); National Gallery of Canada (Laurence Breault and Geneviève Daigneault); National Trust Images (Jennifer Smith); Nipissing University (Ed Driedger); OCAD University Archives (Madeleine Bogner); Ontario College of Art and Design University Collection (Heather Pigat and Ryan Rice); Power Corporation Canada (Paul Marechal); Toronto Public Library (Allison Lennox, Nicole Lovenjak, Davidson Nguyen, and Craig Todd-Langille); University College Collection (Alex King); Victoria University, University of Toronto (Lindy Chan, Roma Kail, and Gerrie Loveys); Waddington's Auctioneers & Appraisers (Solomon Alaluf); Winnipeg Art Gallery (Hamideh Behgar and Nicole Fletcher); and Chung Po Bau; Toni Hafkenscheid; Scott O'Donnell; Molly Peacock; Jeff Thomas; and Gregory Worth.

The ACI recognizes the additional private collectors who have given permission for their works to be published in this edition.

Credit for Cover Image



George Agnew Reid, *Women Operators*, 1919. (See below for details.)

Credits for Banner Images



Biography: George Agnew Reid, RCA, OSA, 1907. (See below for details.)



Key Works: George Agnew Reid, *Women Operators*, 1919. (See below for details.)



Significance & Critical Issues: George Agnew Reid, *Algoma Lake*, 1926. (See below for details.)



Style & Technique: George Agnew Reid, *In the Cellar Window*, 1914. (See below for details.)



Sources & Resources: George Agnew Reid, *Page 250 of Scrapbook Volume 1 (detail): Reid working on his "Hail to the Pioneers" murals for the Toronto Municipal Buildings*, c.1898. (See below for details.)



Where to See: George Agnew Reid, *Toronto Bay*, 1886-87. (See below for details.)



Credits: George Agnew Reid, *The Call to Dinner*, 1886–87. (See below for details.)

Credits for Works by George Agnew Reid



Abitibi Canyon, 1930. Collection of the National Gallery of Canada, Ottawa, purchased 2000 (40441).
Courtesy of the National Gallery of Canada. Photo credit: NGC.



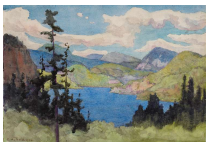
Adagio, 1893. Collection of the National Gallery of Canada, Ottawa, purchased 1978 (23115). Courtesy of
the National Gallery of Canada. Photo credit: NGC.



Adam Reid, 1886. Collection of Museum London, gift of Mrs. Mary Winch Reid, Toronto, Ontario, 1955.
Courtesy of Museum London.



Agawa Canyon, 1928–33. Private collection, Ontario. Courtesy of Cowley Abbott Canada's Art Auctioneers.



Algoma Lake, 1926. Collection of the National Gallery of Canada, Ottawa, purchased 1927 (3520). Courtesy
of the National Gallery of Canada. Photo NGC.



Andirons from Bonnie Brae, the Reids' house at Onteora, designed by George Agnew Reid, with manufacture
attributed to Mountain Industries, Onteora, New York (owned by Deborah & Asher Fensterheim), after 1893.
Photo credit: National Gallery of Canada.



Arrival of Champlain at Quebec, 1909. Collection of Library and Archives Canada, Ottawa (2895829). Courtesy of Chislehurst Digitization Inc.



The Arrival of the Pioneers, 1898-99, installed in the Toronto Municipal Buildings. Photo credit: Toni Hafkenscheid.



Ave Canada, 1907-18. Collection of the National Gallery of Canada, Ottawa, purchased 1989 (30049.1-3). Courtesy of the National Gallery of Canada. Photo credit: NGC.



The Berry Pickers, 1890. Nipissing University Art Collection, North Bay, Ontario (N2008.051.004). Courtesy of Nipissing University. Photo credit: Brendan O'Conner.



Blowing Bubbles, 1889. Private collection. Courtesy of Heffel Fine Art Auction House.



The Call to Dinner, 1886-87. Collection of McMaster Museum of Art, McMaster University, Hamilton, Ontario, gift of Moulton College, 1954. Courtesy of McMaster Museum of Art. Photo credit: John Tamblyn.



Cartier Discovers the St. Lawrence and Erects a Cross at Gaspé, 1534 A.D., 1928-30, installed at Jarvis Collegiate Institute, Toronto. Courtesy of Jarvis Collegiate Institute. Photo credit: Jarvis Collegiate Institute.



City and Country, 1893. Government of Ontario Art Collection (619841). Courtesy of the Government of Ontario Art Collection.



Copy after Velázquez "Portrait of a Dwarf with a Dog," 1896. Collection of the National Gallery of Canada, Ottawa, purchased 1980 (23530). Courtesy of the National Gallery of Canada. Photo credit: NGC.



Drawing Lots, 1888-1902. Collection of the Art Gallery of Ontario, Toronto, gift of the Canadian Imperial Bank of Commerce, Toronto, 1995 (95/357). Courtesy of the Art Gallery of Ontario. Photo © AGO.



Dreaming, 1889. Collection of the National Gallery of Canada, Ottawa, gift of the Royal Canadian Academy of Arts, 1890 (37). Courtesy of the National Gallery of Canada. Photo credit: NGC.



Evening, Lake Temagami, 1941. Government of Ontario Art Collection (619833). Courtesy of the Government of Ontario Art Collection.



The Family, 1925-26, installed at the Toronto Public Library, Dufferin/St. Clair Branch. Photo credit: Toni Hafkenscheid.



Floor plan for Upland Cottage, 1906. Collection of the Giacomelli family. Photo credit: National Gallery of Canada.



Forbidden Fruit, 1889. Collection of the Art Gallery of Hamilton, gift of the Women's Committee, 1960. Courtesy of the Art Gallery of Hamilton. Photo credit: Mike Lulich, 2008.



The Foreclosure of the Mortgage, 1935 (after the 1893 original). Government of Ontario Art Collection (619809). Courtesy of the Government of Ontario Art Collection.



Forging 6-Inch Shells, Toronto, 1919. Collection of the Canadian War Museum, Ottawa (19710261-0552). Courtesy of the Canadian War Museum.



Hail to the Pioneers, Their Names and Deeds Remembered and Forgotten We Honour Here, 1898-99, restored in 1929, installed at the Toronto Municipal Buildings. Photo credit: Toni Hafkenscheid.



The Humber River, 1890. Private collection. Courtesy of Waddington's Auctioneers and Appraisers, Toronto.



Idling, 1892. Private collection. Courtesy of Cowley Abbott Canada's Art Auctioneers.



In the Cellar Window, 1914. Power Corporation of Canada Art Collection, Montreal. Courtesy of Power Corporation of Canada.



Logging, 1888. Collection of the National Gallery of Canada, Ottawa, transfer from Foreign Affairs and International Trade Canada, 2011, gift of Brig. Gen. W.F. Sweny, CMG, DSO, in memory of his father Col. George A. Sweny, 1938 (45392). Courtesy of the National Gallery of Canada. Photo credit: NGC.



Lowell Lake, Temagami, 1930. Collection of the National Gallery of Canada, Ottawa, gift of Mary Wrinch Reid, Toronto, 1965 (14700). Courtesy of the National Gallery of Canada. Photo credit: NGC.



Mary Hiester Reid, 1898. Collection of the Art Gallery of Ontario, Toronto, gift of Mary Wrinch Reid, Toronto, 1954 (53/36). Courtesy of the Art Gallery of Canada. Photo © AGO.



Mortgaging the Homestead, 1890. Collection of the National Gallery of Canada, Ottawa, Royal Canadian Academy of Arts diploma work, deposited by the artist, Toronto, 1890 (86). Courtesy of the National Gallery of Canada. Photo credit: NGC.



Mrs. Adam Reid, 1886. Collection of Museum London, gift of Mrs. Mary Winch Reid, Toronto, Ontario, 1955. Courtesy of Museum London.



Music Cabinet, 1905. Collection of the National Gallery of Canada, Ottawa, purchased 1989 (30051). Courtesy of the National Gallery of Canada. Photo credit: NGC.



The News Boy, 1880, after Robert Harris. Collection of Confederation Centre Art Gallery, Charlottetown, gift of the artist, 1967 (CAGH-84). Courtesy of Confederation Centre Art Gallery.



Page 1 of Scrapbook Volume 1 (detail): Memory sketch of log cabin where G.A. Reid lived till he was 16, late 1800s. George Reid fonds, Edward P. Taylor Library and Archives, Art Gallery of Ontario, Toronto, Gift of Mary Winch Reid, 1957. Courtesy of the Art Gallery of Ontario. Photo © AGO.



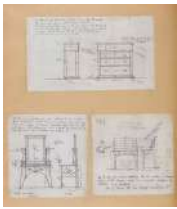
Page 15 of Scrapbook Volume 2: Sketch plan for cottage of Maude Adams at Oteora, two ink sketches of Adams cottage, photograph of Adams cottage, late 1800s. George Reid fonds, Edward P. Taylor Library and Archives, Art Gallery of Ontario, Toronto. Courtesy of the Art Gallery of Ontario. Photo © AGO.



Page 62 of Scrapbook Volume 2: Eight sketches of decorative details of Oteora, All Souls Church, 1894. George Reid fonds, Edward P. Taylor Library and Archives, Art Gallery of Ontario, Toronto. Courtesy of the Art Gallery of Ontario. Photo © AGO.



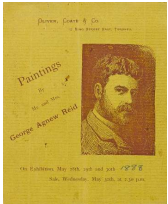
Page 68 of Scrapbook Volume 2: Pencil sketch of proposed Ontario College of Art building, 1920. George Agnew Reid fonds, Edward P. Taylor Library and Archives, Art Gallery of Ontario, Toronto. Courtesy of the Art Gallery of Ontario. Photo © AGO.



Page 98 of Scrapbook Volume 2: Three ink sketches: furniture for Miss Adams, n.d. George Reid fonds, Edward P. Taylor Library and Archives, Art Gallery of Ontario, Toronto. Courtesy of the Art Gallery of Ontario. Photo © AGO.



Page 110 of Scrapbook Volume 1 (detail): Reid as a student at the Philadelphia Academy of the Fine Arts, 1884. George Reid fonds, Edward P. Taylor Library and Archives, Art Gallery of Ontario, Toronto, Gift of Mary Wrinch Reid, 1957. Courtesy of the Art Gallery of Ontario. Photo © AGO.



Page 116 of Scrapbook Volume 1 (detail): [Paintings by Mr. and Mrs. George Agnew Reid (Oliver Coate & Co.)], 1888. George Reid fonds, Edward P. Taylor Library and Archives, Art Gallery of Ontario, Toronto, gift of Mary Wrinch Reid, 1957. Courtesy of the Art Gallery of Ontario. Photo © AGO.



Page 161 of Scrapbook Volume 1 (detail): [Exhibition of Paintings by G.A. Reid, R.C.A. and Mary Hiester Reid], 1891. George Reid fonds, Edward P. Taylor Library and Archives, Art Gallery of Ontario, Toronto, Gift of Mary Wrinch Reid, 1957. Courtesy of the Art Gallery of Ontario. Photo © AGO.



Page 175 of Scrapbook 1 (detail): Reid playing guitar in Bonnie Brae, his house in Oteora, NY, 1892-93. George Reid fonds, Edward P. Taylor Library and Archives, Art Gallery of Ontario, Toronto, Gift of Mary Wrinch Reid, 1957. Courtesy of the Art Gallery of Ontario. Photo © AGO.



Page 187 of Scrapbook Volume 1 (detail): Reid's studio in the Arcade Building, Yonge Street, Toronto, 1895-99. George Reid fonds, Edward P. Taylor Library and Archives, Art Gallery of Ontario, Toronto, Gift of Mary Wrinch Reid, 1957. Courtesy of the Art Gallery of Ontario. Photo © AGO.



Page 191 of Scrapbook Volume 1 (detail): Pencil sketch of fireplace in Russell House, Ontario, NY, 1893. George Reid fonds, Edward P. Taylor Library and Archives, Art Gallery of Ontario, Toronto, Gift of Mary Wrinch Reid, 1957. Courtesy of the Art Gallery of Ontario. Photo © AGO.



Page 200 of Scrapbook 1 (detail): Municipal Buildings, "Industry" (William Cruikshank), "Intelligence" (George Reid), "Integrity" (Wyly Grier), 1895. George Reid fonds, Edward P. Taylor Library and Archives, Art Gallery of Ontario, Toronto, gift of Mary Wrinch Reid, 1957. Courtesy of the Art Gallery of Ontario. Photo © AGO.



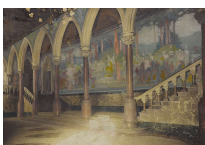
Page 250 of Scrapbook Volume 1 (detail): Reid with the decorations for the Toronto Municipal Buildings, c.1898. George Reid fonds, Edward P. Taylor Library and Archives, Art Gallery of Ontario, Toronto, Gift of Mary Wrinch Reid, 1957. Courtesy of the Art Gallery of Ontario. Photo © AGO.



Page 250 of Scrapbook Volume 1 (detail): Reid working on his "Hail to the Pioneers" murals for the Toronto Municipal Buildings, c.1898. George Reid fonds, Edward P. Taylor Library and Archives, Art Gallery of Ontario, Toronto, gift of Mary Wrinch Reid, 1957. Courtesy of the Art Gallery of Ontario. Photo © AGO.



Page 254 of Scrapbook Volume 1 (detail): Reid's mural in Sir Edmund Walker's library, Toronto, c.1902. George Reid fonds, Edward P. Taylor Library and Archives, Art Gallery of Ontario, Toronto, Gift of Mary Wrinch Reid, 1957. Courtesy of the Art Gallery of Ontario. Photo © AGO.



Page 274 of Scrapbook Volume 1 (detail): Sketch for Parliament Buildings murals, c.1907. George Reid fonds, Edward P. Taylor Library and Archives, Art Gallery of Ontario, Toronto, gift of Mary Wrinch Reid, 1957. Courtesy of the Art Gallery of Ontario. Photo © AGO.



Page 283 of Scrapbook Volume 1 (detail): Installation view of RCA exhibition, National Gallery of Canada, Ottawa, 1906. George Reid fonds, Edward P. Taylor Library and Archives, Art Gallery of Ontario, Toronto, gift of Mary Wrinch Reid, 1957. Courtesy of the Art Gallery of Ontario. Photo © AGO.



Page 475 of Scrapbook Volume 1 (detail): Partial view of "Through the Ages to Primitive Man" mural installed at Royal Ontario Museum, 1938. George Reid fonds, Edward P. Taylor Library and Archives, Art Gallery of Ontario, Toronto, gift of Mary Wrinch Reid, 1957. Courtesy of the Art Gallery of Ontario. Photo © AGO.



Piano and Piano Bench, 1900. Collection of the National Gallery of Canada, Ottawa, purchased 1989 (30050.1-2). Courtesy of the National Gallery of Canada. Photo credit: NGC.



Portrait of Gustav Hahn, 1906. Collection of the Art Gallery of Ontario, Toronto, gift of Brian Foss, 2020 (2020/115). Courtesy of the Art Gallery of Ontario. Photo © AGO.



Portrait of Henrietta Vickers, 1894. Government of Ontario Art Collection, Toronto (605049). Courtesy of the Government of Ontario Art Collection.



Portrait of Mary Evelyn Wrinch, 1895. Private collection. Courtesy of Molly Peacock.



Portrait of Mary Hiestor Reid, 1885. Collection of the National Gallery of Canada, Ottawa, gift of Mary Wrinch Reid, Toronto, 1965 (14701). Courtesy of the National Gallery of Canada. Photo credit: NGC.



The Prospectors, 1933. Government of Ontario Art Collection (622028). Courtesy of the Government of Ontario Art Collection.



The Prospectors, c.1935. Collection of the National Gallery of Canada, Ottawa, purchased 1994 (37466). Courtesy of the National Gallery of Canada. Photo credit: NGC.



Sideboard, 1904, by George Agnew Reid (designer), Edwin Challener (cabinetmaker), and Mabel Adamson (enamellist). Collection of Jeremy E. Adamson. Photo credit: National Gallery of Canada.



Sketch Portraits of GAR and MHR, 1896. Collection of the Art Gallery of Ontario, Toronto, gift of Mary Wrinch Reid to the Edward P. Taylor Library & Archives, 1957; Transferred to the permanent collection, 1982 (82/159.14). Courtesy of the Art Gallery of Ontario. Photo © AGO.



The Story, 1890. Collection of the Winnipeg Art Gallery, gift from the Hugh F. Osler Estate (G-47-164). Courtesy of WAG-Qaumajuq. Photo credit: Ernest Mayer.



Study of Head and Torso, 1889. Collection of Museum London, gift of Mrs. Mary Wrinch Reid, Toronto, Ontario, 1950. Courtesy of Museum London. Photo credit: Toni Hafkenscheid.



Study for Mural at Old Toronto City Hall, 1899. Collection of Museum London, gift of Mrs. Mary Wrinch Reid, Toronto, Ontario, 1950. Courtesy of Museum London.



Study of a Woman with arms on head done at Academy of Fine Arts, Philadelphia, 1884. Collection of the Art Gallery of Ontario, Toronto, gift of Mary Wrinch Reid to the Edward P. Taylor Library & Archives, 1957; Transferred to the permanent collection, 1988 (82/159.3). Courtesy of the Art Gallery of Ontario. Photo © AGO.



The Sword of Damocles, Julian Academy, 1888-89. Collection of the Art Gallery of Ontario, Toronto, gift of Mary Wrinch Reid to the Edward P. Taylor Library & Archives, 1957; Transferred to the permanent collection, 1988 (82/159.9). Courtesy of the Art Gallery of Ontario. Photo © AGO.



Toronto Bay, 1886-87. Baldwin Collection of Canadiana, Toronto Public Library, gift of J. Ross Robertson (JRR4694). Courtesy of the Toronto Public Library.



Tranquility, 1906. Government of Ontario Art Collection, Toronto (622033). Courtesy of the Government of Ontario Art Collection.



Two chairs from the Reids' house on Indian Road in Toronto, 1900-1905. Photo credit: National Gallery of Canada.



Untitled (portrait of J.E.H. MacDonald), 1936. Ontario College of Art and Design University Collection, Toronto (P14). Courtesy of OCAD University. Photo credit: Heather Pigat.



The Valley of the Agawa, 1932. Government of Ontario Art Collection (619839). Courtesy of the Government of Ontario Art Collection.



GEORGE AGNEW REID

Life & Work by Brian Foss



The Visit of the Clockcleaner, 1892. Private collection. Courtesy of Heffel Fine Art Auction House.



Women Operators, 1919. Collection of the Canadian War Museum, Ottawa (19710261-0551). Courtesy of the Canadian War Museum.



Wychwood Park Pond, 1918. Private Collection. Courtesy of Heffel Fine Art Auction House.

Credits for Photographs and Works by Other Artists



The Agnew Clinic, 1889, by Thomas Eakins. The Penn Art Collection, University of Pennsylvania, Philadelphia (1889.0001). Courtesy of the Penn Art Collection, University of Pennsylvania.



All Souls Church, 1894, enlarged and modified in 1910 and 1915-16, Onteora, New York. Courtesy of Scott O'Donnell Photography. Photo credit: Scott O'Donnell.



Art Gallery of Toronto, 1922. Photographer unknown. City of Toronto Archives, Toronto. Courtesy of City of Toronto Archives.



The Arts of Peace, 1892, by Gari Melchers. Collection of Hatcher Graduate Library, University of Michigan, Ann Arbor. Courtesy of Ann Arbor District Library.



The Assumption (of the Virgin) (L'Assomption [de la Vierge]), 1899, by Ozias Leduc. Collection of the Church of the Parish of Saint-Hilaire, Mont-Saint-Hilaire, Quebec. Photo credit: Paul Litherland.



Bay of Reflections: Temagami Forest Reserve, n.d., by Mary Wrinch. Collection of University College, University of Toronto (UC606). Courtesy of Art Museum at the University of Toronto. Photo credit: Toni Hafkenschied.



Beaver Swamp, Algoma, 1920, by Lawren S. Harris. Collection of the Art Gallery of Ontario, Toronto, Gift of Ruth Massey Tovell, Toronto, in memory of Harold Murchison Tovell, 1953 (53/12). Courtesy of the Art Gallery of Ontario. © Family of Lawren S. Harris. Photo © AGO.



Candace Wheeler, 1870. Photograph by Sarony & Company. Courtesy of Wikimedia Commons.



The Cast Hall of the Pennsylvania Academy of the Fine Arts, c.1890, by Charles Truscott. Collection of the Pennsylvania Academy of the Fine Arts Archives, Philadelphia (PC01100008). Courtesy of Pennsylvania Academy of the Fine Arts Archives.



Chrysanthemums, 1891, by Mary Hiester Reid. Collection of the National Gallery of Canada, Ottawa, gift of the Royal Canadian Academy of Arts, 1893 (28). Courtesy of the National Gallery of Canada. Photo credit: NGC.



The Conservative Version, Mortgaging the (Canada) Homestead 1891, 1891, by Samuel Hunter and the Abiston Lith. & Pub. Co. Collection of Library & Archives Canada, Ottawa (1983-33-1090). Courtesy of Chislehurst Digitization Inc.



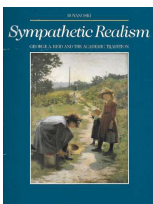
Copy after Velázquez's "Las Hilanderas" ("The Spinners"), 1898, by Robert Harris. Collection of the Confederation Centre Art Gallery, Charlottetown, gift of the Robert Harris Trust, 1965 (CAGH-510). Courtesy of Confederation Centre Art Gallery.



Cover of the catalogue for the second exhibition of the Canadian Society of Applied Art, 1905, designed by George Agnew Reid. Private collection. Photo credit: National Gallery of Canada.



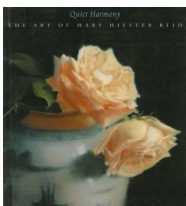
Cover of the exhibition publication *Artists, Architects and Artisans: Canadian Art 1890-1918*, edited by Charles C. Hill (Ottawa: National Gallery of Canada, 2013).



Cover of the exhibition publication *Sympathetic Realism: George A. Reid and the Academic Tradition*, by Christine Boyanoski (Toronto: Art Gallery of Ontario, 1986).



Cover of *George Reid: A Biography*, by Muriel Miller, revised edition (Toronto: Summerhill Press, 1987).



Cover of *Quiet Harmony: The Art of Mary Hiester Reid*, by Brian Foss and Janice Anderson (Toronto: Art Gallery of Ontario, 2000).



The Dinner Horn, 1870, from *Harper's Weekly*, June 11, 1870, by Winslow Homer. Collection of the Smithsonian American Art Museum, Washington, D.C., the Ray Austrian Collection, gift of Beatrice L. Austrian, Caryl A. Austrian, and James A. Austrian (1996.63.77). Courtesy of the Smithsonian American Art Museum.



Don't Be Afraid, c.1878, by Charlotte Schreiber. Private collection, Westmount, Quebec. Courtesy of Alan Klinkhoff Gallery.



A double-page spread from *News from Nowhere: Or, An Epoch of Rest, Being Some Chapters from a Utopian Romance*, by William Morris (London: Kelmscott Press, William Morris Gallery, 1893). Transferred from Walthamstow Central Library, 1950. Courtesy of the William Morris Gallery.



The Drawing Room at Standen House in West Sussex, England, featuring Arts and Crafts furnishings by Morris & Co. Courtesy of National Trust Images. © National Trust Images / James Dobson.



The Effect of the "National Policy" 1891, 1891, by an unknown artist, after George Agnew Reid. Collection of Library and Archives Canada, Ottawa (1983-33-1094). Courtesy of Chislehurst Digitization Inc.



Evening on the Terrace (Morocco), 1879, by Jean-Joseph Benjamin-Constant. Collection of the Montreal Museum of Fine Arts, gift of Lord Strathcona and family (Inv. 1927.243). Courtesy of Montreal Museum of Fine Arts. Photo credit: MMFA, Christine Guest.



Fame, 1898-99, installed at the Toronto Municipal Buildings. Photo credit: Toni Hafkenscheid.



Figure Study, before 1880, by Susan Macdowell Eakins. Collection of the Pennsylvania Academy of the Fine Arts, Philadelphia, purchased with funds donated by the Pennsylvania Academy's Women's Committee (1988.10.62). Courtesy of Pennsylvania Academy of the Fine Arts.



A Fireside, 1912, by Mary Hiester Reid. Collection of the Art Gallery of Ontario, Toronto, purchased 1987 (87/147). Courtesy of the Art Gallery of Ontario. Photo © AGO.



French Canadian Cottage, 1926, by Mary Wrinch. Private collection, Toronto. Courtesy of Cowley Abbott Canada's Art Auctioneers.



George Agnew Reid, RCA, OSA, 1907. Photograph by William James. City of Toronto Archives, Toronto. Courtesy of the City of Toronto Archives.



George Agnew Reid teaching a costume drawing class at the Ontario College of Art, date unknown. Photographer unknown. Collection of the OCAD University Archives, Toronto. Courtesy of OCAD University Archives/Visual Resources.



George Agnew Reid and Mary Hiestor Reid, date unknown. Photographer unknown. George Reid fonds, Edward P. Taylor Library and Archives, Art Gallery of Ontario, Toronto. Photo © AGO.



George Agnew Reid and Mary Hiestor Reid's house on Indian Road in Toronto, 1907. Collection of the Archives of Ontario, Toronto (I0014436). Photo credit: M.O. Hammond.



George Agnew Reid's life class, 1886-87. Photograph by J. Fraser Bryce. Courtesy of the C.W. Jefferys Estate Archive.



George Agnew Reid's studio in his house on Indian Road, Toronto, published in *Canadian Home*, April 1905. Photo credit: Galbraith.



Greg Hill in His Cereal Box Canoe, Ottawa, Ontario, 2000, by Jeff Thomas. Courtesy of the artist. © Jeff Thomas.



Humble Menage (or A Humble Home), 1895-97, by Elizabeth Nourse. Collection of Grand Rapids Art Museum, Michigan, gift of Mrs. Cyrus E. Perkins (1911.1.4). Courtesy of the Grand Rapids Art Museum.



Interior view of All Souls Church, Onteora, New York, 2010. Photo credit: Louis Dallara. Licensed under CC BY-SA 3.0.



Interior view of St. Thomas Anglican Church in Toronto, designed by Eden Smith, 2024. Courtesy of Gregory Worth. Photo credit: Gregory Worth.



Interior view of the Yonge Street Arcade (Yonge Street, east side, opposite Temperance Street), Toronto, 1885. Photographer unknown. Baldwin Collection of Canadiana, Toronto Public Library (PICTURES-R-1493). Courtesy of the Toronto Public Library.



Juan de Pareja, 1650, by Diego Velázquez. Collection of the Metropolitan Museum of Art, New York City, purchase, Fletcher and Rogers Funds, and Bequest of Miss Adelaide Milton de Groot (1876-1967), by exchange, supplemented by gifts from friends of the Museum, 1971 (1971.86). Courtesy of the Metropolitan Museum of Art.



Landscape with Sheep, 1876, by William Nicoll Cresswell. Collection of the Art Gallery of Ontario, Toronto, Gift of Misses Emily and Florence Cresswell, 1953 (52/24). Courtesy of the Art Gallery of Ontario. Photo © AGO.



Madonna-lily Pillow Cover, 1876-77, by Candace Wheeler. Collection of the Metropolitan Museum of Art, New York, gift of Candace Pullman Wheeler, 2002 (2002.355.1). © The Metropolitan Museum of Art. Image source: Art Resource, NY.



March Storm, Georgian Bay, 1920, by A.Y. Jackson. Collection of the National Gallery of Canada, Ottawa, bequest of Dr. J.M. MacCallum, Toronto, 1944 (5051). Courtesy of the National Gallery of Canada. Photo credit: NGC. © Estate of A.Y. Jackson / CARCC Ottawa 2025.



Maquette for "*The Triumph of the Drama*," 1901, by Frederick Challener and William J. Hynes. Collection of the National Gallery of Canada, Ottawa, purchased 1985 (29195). Courtesy of the National Gallery of Canada. Photo credit: NGC.



The Morning (Le Matin), 1888, by Jules Breton. Private collection. Courtesy of Wiki Art.



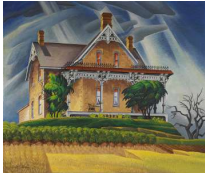
Morning Sunshine, 1913, by Mary Hiester Reid. Collection of the National Gallery of Canada, Ottawa, purchased 1913 (787). Courtesy of the National Gallery of Canada. Photo credit: NGC.



Mother Love, 1888, by Paul Peel. Collection of the National Gallery of Canada, Ottawa, Purchased 1905 (87). Courtesy of the National Gallery of Canada. Photo credit: NGC.



Noon Hour at a Munitions Plant, 1918-19, by Frances Loring. Beaverbrook Collection of War Art, Canadian War Museum, Ottawa (19710261-0418). Courtesy of the Canadian War Museum.



Ontario Farmhouse, 1934, by Carl Schaefer. Collection of the National Gallery of Canada, Ottawa, gift of Floyd S. Chalmers, Toronto, 1969 (15845). Courtesy of the National Gallery of Canada. Photo credit: NGC.



Ontario Society of Artists, 1908. Photographer unknown.



Ontario Society of Artists members at the opening of the Art Museum of Toronto, April 4, 1918, *Toronto Star Weekly*, April 20, 1918.



Onteora Club Library, Tannersville, New York, date unknown. Photographer unknown. Courtesy of Preservation Architecture New York.



The Orchard, Chorleywood, Hertfordshire, England, 1899, designed and built by Charles Voysey, date unknown. Photographer unknown. Courtesy of Liberec Reichenberg.



Page 3 of Scrapbook (detail): Wrinch painting at Lake of Bays, c.1905-10, by Mary Wrinch. Mary E. Wrinch fonds, Edward P. Taylor Library and Archives, Art Gallery of Ontario, Toronto, Gift of Mary E. Wrinch. Courtesy of the Art Gallery of Ontario. Photo © AGO.



Painted decoration on the Graham Piano, 1879-80, by Sir Edward Burne-Jones and Studio of Sir Edward Burne-Jones. Private collection, England. Photo credit: Museo Civico San Domenico Forlì.



Paris Town Hall, after the 1871 great fire of the Commune, 1872. Photograph by Charles Marville. Collection of Bibliothèque nationale de France, Paris. Courtesy of Wikimedia Commons.



A partial view of the mural completed by George Agnew Reid in 1925-26 in the general reading room at the Dufferin/St. Clair Branch of the Toronto Public Library, date unknown. Photographer unknown. Baldwin Collection of Canadiana, Toronto Public Library Archives (PICTURES-R-6657). Courtesy of the Toronto Public Library Archives.



A partial view of the mural completed by George Agnew Reid in 1925-26 in the general reading room at the Dufferin/St. Clair Branch of the Toronto Public Library, date unknown. Photographer unknown. Baldwin Collection of Canadiana, Toronto Public Library Archives (PICTURES-R-6659). Courtesy of the Toronto Public Library Archives.



Photographs of a Standing Male Nude Model ("Joseph Smith"), c.1883, by Thomas Eakins. Collection of the Cleveland Museum of Art, John L. Severance Fund (1997.131). Courtesy of the Cleveland Museum of Art.



Portrait of Bessie in Her Wedding Gown, 1885, by Robert Harris. Collection of Confederation Centre Art Gallery, Charlottetown, Gift of Mary Beth Harris, 1985 (CAGH-256). Courtesy of Confederation Centre Art Gallery.



Portrait of George Agnew Reid, 1895, by Mary Hiester Reid. Private collection. Photo credit: Toni Hafkenscheid.



Power, by Gustav Hahn, installed at the Legislative Assembly of Ontario, Toronto. Courtesy of the Legislative Assembly of Ontario.



Professionals at Rehearsal, 1883, by Thomas Eakins. Collection of the Philadelphia Museum of Art, John D. McIlhenny Collection, 1943 (1943-40-39). Courtesy of the Philadelphia Museum of Art.



The Raising of Jairus' Daughter, 1878, by Gabriel Max. Collection of the Montreal Museum of Fine Arts, gift of Lord Atholstan (Inv. 1920.117). Courtesy of the Montreal Museum of Fine Arts. Photo credit: MMFA, Denis Farley.



Red House, 1859-60, designed by Philip Webb and William Morris, Bexleyheath, England, 2014. Courtesy of Wikimedia Commons. Photo credit: Ethan Doyle White.



Saint Geneviève as a Child in Prayer, c.1876, by Pierre Puvis de Chavannes. Collection of the Van Gogh Museum, Amsterdam, purchased with support from the Rembrandt Association, the Van Gogh Foundation, and the Ministry of Health, Welfare and Culture (s0438M1993). Courtesy of the Van Gogh Museum.



Scouting for Indians: Samuel de Champlain Monument, Ottawa, 1992, by Jeff Thomas. Courtesy of the artist. © Jeff Thomas.



A September Gale, Georgian Bay, 1921, by Arthur Lismer. Collection of the National Gallery of Canada, Ottawa, purchased 1926 (3360). Courtesy of the National Gallery of Canada. Photo credit: NGC.



"Sketches by the Pupils of the Ontario School of Art," by an unknown artist, in the *Canadian Illustrated News* 21, no. 20 (May 15, 1880), page 309. Collection of Library and Archives Canada, Ottawa. Courtesy of Chislehurst Digitization Inc.



Study of a Girl's Head, 1868-69, by Thomas Eakins. Collection of Hirshhorn Museum and Sculpture Garden, Washington, D.C., gift of Joseph H. Hirshhorn, 1966 (66.1501). Courtesy of Smartify.



Tribute to Tom Thomson, c.1923–25, by Frank Johnston. Private collection, Westmount, Quebec. Courtesy of Alan Klinkhoff Gallery.



Untitled (Bonnie Brae, Onteora Club, Tannersville, N.Y.), 1893, by Charles William Jefferys. Ontario College of Art and Design University Collection, Toronto (GH12). Courtesy of OCAD University.



Upland Cottage, 1906–8. Courtesy of Chung Po Bau. Photo credit: Chung Po Bau.



View of a mural by George Agnew Reid on the north wall of the Great Hall of the Arts & Letters Club of Toronto, c.1922. Courtesy of the Arts & Letters Club of Toronto. Photo credit: Arthur S. Goss.



View of the 1893 World's Columbian Exposition, Chicago. Photograph by C.D. Arnold and H.D. Higinbotham. Courtesy of Wikimedia Commons.



Waterloo Bridge: Effect of Sunlight in the Fog, 1903, by Claude Monet. Collection of the National Gallery of Canada, Ottawa, purchased in 1914 (817). Courtesy of the National Gallery of Canada. Photo credit: NGC.



William Morris, 1884. Photograph by Frederick Hollyer. Collection of the Victoria & Albert Museum, London, given by Eleanor M. Hollyer (7715-1938). Courtesy of the Victoria & Albert Museum.



Winter, sketch for the Paris City Hall (L'Hiver, esquisse pour l'Hôtel de Ville de Paris), 1889–92, by Pierre Puvis de Chavannes. Collection of Petit Palais, Museum of Fine Arts of the City of Paris (PPP4219). Courtesy of Petit Palais, Fine Arts Museum of Paris.



Women Making Shells, 1919, by Henrietta Mabel May. Beaverbrook Collection of War Art, Canadian War Museum, Ottawa (19710261-0389). Courtesy of the Canadian War Museum.



The Young Gleaner, 1888, by Paul Peel. Private Collection. Courtesy of Loch Gallery.

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GEORGE AGNEW REID

Life & Work by Brian Foss

Design Template

Studio Blackwell

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Art Canada Institute
Massey College, University of Toronto
4 Devonshire Place
Toronto, ON M5S 2E1

Library and Archives Canada Cataloguing in Publication

Title: George Agnew Reid : life & work / by Brian Foss.

Names: Foss, Brian, author. | Container of (work) : Reid, G. A. (George Agnew), 1860-1947.

Paintings. Selections. | Art Canada Institute, publisher.

Description: Includes bibliographical references.

Identifiers: Canadiana 20250163101 | ISBN 9781487103644 (HTML) | ISBN 9781487103668 (PDF)

Subjects: LCSH: Reid, G. A. (George Agnew), 1860-1947. | LCSH: Reid, G. A. (George Agnew), 1860-1947—Criticism and interpretation. | LCSH: Painters—Canada—Biography. | LCGFT: Biographies.

Classification: LCC ND249.R4 F67 2025 | DDC 759.11—dc23